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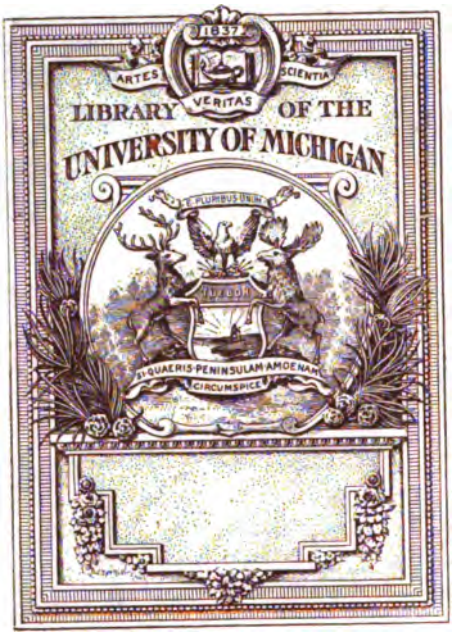
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MASTERS IN MUSIC

VOLUME SIX

MASTERS IN MUSIC

VOLUME SIX

EDITED BY

DANIEL GREGORY MASON

RUBINSTEIN

BELLINI & DONIZETTI

GLUCK · SAINT-SAËNS · WAGNER I

WAGNER II

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1905

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MASTERS IN MUSIC: VOLUME SIX

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MASTERS IN MUSIC

RUBINSTEIN

BORN 1829: DIED 1894

ANTON RUBINSTEIN

Rubinstein's head was in many respects strikingly like Beethoven's, with its broad brow and thick hair thrown back. "A peculiar droop of the upper eyelids at the right and left sides of the forehead," says one writer, "gives an odd expression to his face, and the serene thoughtfulness of his forehead is strongly at variance with the lines of impetuosity about his mouth."

ANTON

RUBINSTEIN

BORN 1829: DIED 1894

The bulk of the following Life is taken from Rubinstein's 'Autobiography,' published in 1889. This is supplemented by a quotation from a Biographical Sketch by A. McArthur.

I WAS born on the 16th of November, 1829, in Vichvatìjnetz, a village on the Dniester, near the frontier of the government of Podolia and Bessarabia, in southwestern Russia. My mother, Kalèria Christoforòvna, a Levenstein by birth, was a native of Prussian Silesia, where she had received a fair education, especially in music. She was thereby enabled to instruct her children; and to her I owe a debt of gratitude; for she was my first music-teacher. My father, Gregòri Romànovich, was a Russian subject of the town of Berdìchev.[1]

In my eighth year I began in Moscow to study with Alexander Villoing, and in my thirteenth year my musical education was completed. Villoing's musical method is well known; and although he played but little himself, he was unquestionably one of the best of piano-teachers.

On the 11th of July, 1839, I yielded to the desire of Villoing, and gave my first public concert in Moscow. During the next three years I traveled with my master all over Europe. I looked at my concerts in the light of a plaything, like a child that I was. I remember on one occasion I was at the desire of the Empress Alexandra placed on a table and caressed by Her Majesty.

In Paris I remained for a whole year, but had no lessons, except in music with Villoing, who jealously guarded me from all approach; not a being could gain access to me! At one of my concerts Liszt, Chopin, Leopold Meyer, and other musical celebrities were present. In London I was graciously received by the young and then handsome Queen Victoria, and subsequently in all the aristocratic circles. Although but a boy of twelve, I felt no shyness or timidity in the presence of these formal lords and ladies.

In 1846, when but a youth of sixteen, I started alone for Vienna. My individual career may be dated from that time—a career in which joy

[1] Rubinstein's father was a Polish Jew, his mother a German Jewess.—EDITOR

and sorrow, abundance and penury, ay, even to hunger, followed one another. I went to Vienna because that city was one of the principal musical centers in Europe, and there too lived Liszt, on whose help and protection I relied. These hopes, however, were at first dashed by the cold and distant manner with which Liszt received me. He bade me remember that a talented man must win the goal of his ambition by his own unassisted efforts. This estranged me from him.

I now gave lessons, mostly at cheap rates; I lived in the attic of a large house, and often for two or three days in succession I had not money enough to pay for a dinner at the nearest restaurant, and so I went without. The room was fairly bare, but soon I had crowded every corner and literally carpeted the floor with my writings. And what did I not write in these days of hunger! Every sort of composition, not only in the department of music,—operas, oratorios, symphonies, and songs,—but articles philosophical, literary, and critical as well. . . . My prolonged absence at last reminded Liszt of my existence. He took it into his head to pay me a visit; and one day he made his way up to my attic, accompanied by his usual retinue, his so-called courtiers, who followed him wherever he went,—a certain prince, a count, a doctor, an artist; all ardent admirers of the master. The first sight of my quarters seemed to shock the whole party, and especially Liszt himself. He showed, however, much tact and delicacy, and in the most friendly manner invited me to dine with him on the same day—a most welcome invitation, since the pangs of hunger had been gnawing me for several days. After this I was always on good terms with Liszt.

The year 1848 found me in Berlin, whither I went in order to mingle with the musical world, to give lessons, to play, and to compose. As soon as the revolution broke out, however, music, as a matter of course, was wholly neglected. My only resource was to lose no time in going to St. Petersburg, which I proceeded to do.

I supported myself in St. Petersburg, as I had done in Berlin, by giving lessons. Some of my pupils paid me one rouble and others twenty-five.[1] . . . At that time, with the exception of Glinka, there were no Russian composers — nothing but amateurs, dilettante landlords, dilettante clerks: musicians, real artists, who looked upon their art as the very essence of their lives, were nowhere to be found.

In 1852 I was engaged by the Grand Duchess Helen, the sister of Emperor Nicholas, as accompanist to the palace singers. I jestingly took the title of "Janitor of Music." About this time it was that one of the chief events of my life took place — I appeared before the public as a composer. I chose for the subject of my first opera 'Dmitrì Donskoì.' This opera, although not well received at first, was eventually fairly successful.

Some years later I spent five or six months in Weimar, the home of Liszt, wherein he reigned supreme. The personality of Liszt, it must be

[1] A silver rouble equals half a dollar; a gold rouble equals three-quarters of a dollar.—EDITOR

granted, was most unusual. His career as a virtuoso had ended some forty years prior to this time, and now, septuagenarian as he was, he had taken it up again. At this time, however, the impression he produced was due rather to his clerical title, his long silvery hair, and his advanced age. I knew his faults (a certain pomposity of manner for one thing), but always esteemed him as a great performer,—a performer-virtuoso indeed—but no composer. I shall doubtless be devoured piecemeal for giving such an opinion.

I have charming recollections of the winter from 1856 to 1857, which was spent at Nice in the train of the Empress-Dowager Alexandra and the Grand Duchess Helen. We played, sang, and enjoyed music to our hearts' content; and long and frequent were the discussions about the music of our fatherland. The Grand Duchess Helen, with her usual sympathy, became deeply absorbed in this matter. We all acknowledged that the state of music in Russia was deplorable. We agreed that on our return to St. Petersburg something must be done for the musical education of Russian society; and it was there in Nice, under the beautiful skies of Italy, that the first conception of the Russian Musical Society in St. Petersburg took its origin.

It must be admitted that we conducted our affair with great circumspection. We called to mind the existence of a certain Society of Musical Amateurs which was practically dead; and our plan was to restore it to life, that we might take advantage of its by-laws. In the Michael Palace those classes were formed which may be regarded as the nucleus of the St. Petersburg Conservatory, founded in 1862.[1] In the same place a mixed choir of amateurs was quickly formed, and lectures delivered before the class. Leschetizki was professor of the piano, Madame Nissen-Sàlomon of vocal music, Wieniàwski of the violin, etc.; I assumed the directorship of this embryo conservatory. After the Music School was turned into the Conservatory I served as director from 1862 to 1867.

While I was connected with the Conservatory, and ever since that time, I have had the habit of giving many concerts. I have played in all the principal countries of Europe, with the exception of Greece, Roumania, and Turkey. In 1872 the violinist Wieniàwski and I accepted a manager's proposal to make a concert tour in the United States. In America I appeared before an audience two hundred and fifteen times. It often happened that we gave two or three concerts in as many different cities in the same day. The receipts and the success were invariably gratifying, but it was all so tedious that I began to despise myself and my art. When, several years later, I was asked to repeat my American tour, with half a million guaranteed me, I refused point blank. The proceeds of my tour in America laid the foundation of my prosperity. On my return home I purchased a country residence in Peterhof, and in 1865 I married.

[1] This Conservatory became one of the chief interests of Rubinstein's life, and through it he undoubtedly exerted much of his most beneficent influence on musical development.—EDITOR

As to the degree of musical appreciation possessed by the different nations, I believe that Germany stands to-day at the head of the musical world, and this in spite of the fact that she is eaten up with pride in her patriotism, her pietism, and her sense of superiority to all other countries. The relative knowledge of music among Germans, French, and English, stated arithmetically, would be somewhat as follows: of the German people at least fifty per cent understand music; of the French not more than sixteen per cent; while among the English—the least musical of people—not more than two per cent can be found who have any knowledge of music. Even the Americans have a higher appreciation of music than the English.[1]

Early in the year 1887 I resumed the management of the St. Petersburg Conservatory, and in March of the same year presented a memorial to the Russian Musical Society on the organization of popular theatricals and concerts. The object of this scheme was twofold,—to introduce the works of rising composers, and to give the public a chance to enjoy the talents developed by the Russian conservatories. The status of music in Russia, and the best possible way of directing musical education, greatly interest me. I would urge that classes in music be formed in every educational institution, to whatsoever grade it may belong, not merely to teach the boys and girls to sing songs or church music, but to give them solid instruction in the fundamental principles of music. Look at Germany and America, and see how they do things in those countries. . . . The ideas which I have striven to express are confirmed by many years of experience and a thorough acquaintance with the subject in question; and I can truly affirm that my sole motive has been to serve my dear native land to the best of my knowledge and ability.

ANTON RUBINSTEIN.

St. Petersburg, October, 1889.

WITH the death of Anton Rubinstein[2] was broken one of the last and strongest links binding us to the musical history of the middle and early parts of the nineteenth century. As a child in Paris Rubinstein met and played to Chopin. As a youth in Berlin he knew personally Mendelssohn and Meyerbeer. Liszt and Glinka were his intimate friends all through manhood. Tschaïkowsky may be said to have studied under him at the St. Petersburg Conservatory.

To have the chance of hearing Mendelssohn and Liszt was an education in itself for a pianoforte student, but Rubinstein's playing was not formed after that of either of these great artists. He had his own individual ideas—ideas which he worked out for himself in long hours of thought and study when a mere youth. He laid great stress on rhythm

[1] It must be remembered that Rubinstein is speaking here not of the opera, but of pure music.—EDITOR

[2] Rubinstein died, of heart-disease, at his home in Peterhof, November 20, 1894

and touch, and it was particularly in the latter that his own great charm of playing lay. No one has ever drawn from the piano the sounds that Rubinstein did. His legato was unrivaled, and his power of singing on the piano extraordinary. The world at large—probably those who never heard him—wrongly considered him merely a pianist of muscle, whose thundering fortissimo and passionate treatment of the keyboard made him famous; but these were the least of his gifts. His fortissimo was certainly a revelation, but not even the velvet-fingered Pachmann has ever produced a pianissimo like that of Rubinstein. It was the softest, sweetest, most delicate breath of sound imaginable; yet soft as it was, it reached the farthest corner of the largest concert-hall he played in. There are pianists who paw the keyboard in soft passages, and look knowing, leaving much, if not all, to the imagination of the audience; but not so Rubinstein. His power of tone and control of tone were phenomenal, and some of his effects magical. The vulgar crowd and the vulgar critics noted and wondered over his playing of the "Marche des Ruines d'Athène" and the Funeral March of the Chopin Sonata; but this was mere child's play in comparison with what he did in certain passages of Schumann's works. Here he produced effects of astonishing beauty, absolute caviar to the multitude, in compensation for which he fed the latter with picturesque imitation of "the band passing."

As a musical thinker, Rubinstein was singularly old-fashioned and non-progressive in his ideas. His veneration for the classics was almost fanatical, and for him the last word had been said in music when Chopin laid down his pen. In the genius of his contemporaries he had no belief. The compositions of Berlioz he considered wild and unsatisfactory; Wagner he disliked; Liszt as a composer had no place in his respect; and he looked askance on Tschaïkowsky. Though his life was full of work, and he was ever faithful to duty, Rubinstein was not a happy man. With each succeeding year he grew more and more pessimistic.

To Rubinstein art was essentially a cause, and genius was great only when it laid a stepping-stone for those who followed. A great name had no attractions for him. He thought it greater to be the founder of the St. Petersburg Conservatory than to be Rubinstein the pianist-composer. In this he was essentially unselfish.

He was an ardent patriot, and loved Russia with heart and soul, working unceasingly for the musical future of his country, devoting the best part of his life to this cause. Without doubt he did for musical Russia more than any other man. He was curiously proud of the St. Petersburg Conservatory, and said once: "When I am dead, all that I care men should remember me by is this conservatory—that they should say it was Anton Rubinstein's work." When we recall that fifty years ago Russia was musical chaos, and that to-day it is foremost in the van of musical culture, we find that Rubinstein has indeed reared himself a monument worthy of his years of self-sacrifice.—FROM 'RUBINSTEIN, THE MAN AND THE MUSICIAN,' BY A. McARTHUR, 'CENTURY MAGAZINE,' 1895.

THE ART OF RUBINSTEIN

H. R. Haweis *'The Contemporary Review' 1895*

RUBINSTEIN will not take rank as a composer of the first class. He belongs really to the Mendelssohn epoch, and there was war between the house of Rubinstein and the house of Wagner.

In speaking of the composition of an unusual genius, like Rubinstein, of course everything must be relatively understood. Whilst his ambitious orchestral compositions are chiefly overloaded failures, and his operas without proportion and charm, nothing can exceed the beauty of his well-known songs and duets; and his chamber-music will long hold the concert-room and rivet the public by its melody, rush, and, it must be admitted, a certain fiery *ad captandum* sensationalism.

Rubinstein worked without the inventive fertility of Schumann, the facility of Schubert, the restraint and finish of Mendelssohn, or the sustained power of Wagner. Like Chopin, he was great in small things, but small in great ones. It has been said that his later compositions are without the charm of his earlier ones. The sun of his musical genius went down in a sort of cloud; the sky was not tender, nor were the tints rich.

A. Moszkowski *'The Forum' 1897*

TO-DAY, without reference to Wagner, who has become the sole criterion in the general estimation, it is impossible to define the true position or importance of any modern composer. This standard of adjustment has lessened the claims of many highly gifted musicians, arbitrary and artistic temperaments suffering under the enforced comparison.

Anton Rubinstein affords a markedly sad example of this subordination. In the beginning of his career he was neglected and unappreciated; yet, but for the overpowering Wagnerian current forcing common opinion into a circumscribed channel, his mature works would undoubtedly have received recognition as those of a great leader. He was thus driven to live within himself for an entire lifetime with an intensity untouched by the influential activity of Wagner, which he regarded with animosity and bitterness; untouched because his own musical nature had a totally different aim, and with animosity since he saw his blossoms of melody cruelly torn and scattered by the Wagnerian hurricane. The conditions are now unfavorable for apostles of absolute musical beauty: the time demands fact and a program; it calls for a Wagner or a Berlioz, as in literature it demands a Zola, an Ibsen, or a Tolstoi. Rubinstein is rooted in the lyric, which cannot assume the offensive nor be powerful in propaganda. The difference between his fundamental nature and the

dramatic heights toward which he strove was clearly indicated; a divergence which, emphasized in the fate of his works, of which none has maintained a position in grand opera repertory, embittered the later years of his life. The majority of his more difficult works have met a common fate, kindling at the outset a splendid blaze of enthusiasm, which was as speedily to be extinguished. Hardly would the faithful Rubinstein enthusiasts now suffice to fill a single theater.

As the musician revealed in his symphonies, chamber-music, and pianoforte compositions, Rubinstein is however destined to attain a greater recognition. The simple song, free of scenic or oratorical effect, marks for Rubinstein the beginning of a genuine and presumably enduring success.

J. Rodenburg *'Music' 1895*

Rubinstein produced effects by means of his personality, if any one ever did so; but the great, gnawing grief of his life was that a like power through impersonal art remained beyond his reach.

C. Saint-Saëns *'Music' 1895*

I HAVE sometimes heard the Rubinstein music reproached for its structure, its large plan, its vast stretches, wanting in detail. But it may be that these are not, to say truly, faults, but necessary aspects of the nature of the author, to which it is necessary to resign ourselves, as to the great lines and vast horizon of the steppes of his country, of which no one disputes the beauty. The mode to-day is for complications without end, arabesques, incessant modulations; but this is a mode, and nothing more. If the carvings, the gold, and the ornamentation of the holy chapel of Paris fill the eye and the thought, is this the reason to despise the blank surfaces, the severe and grand lines of the temples of ancient Egypt? Are not these austere lines as suggestive as the multiplied curves and cleverness of the delicate work of the thirteenth century? It seems to me, in my simplicity, that the fruitfulness, the grand character, the personality —these master qualities which no one denies to Rubinstein—suffice to class him among the greatest musicians of our times and all times.

Rubinstein died confident of the future, persuaded that time would define his true place, and that this place would be distinguished. Let us leave him to time. Coming generations, having lost the memory of this overpowering and astonishing pianist, will be better placed perhaps than our own to appreciate this mass of work, so diverse and nevertheless marked by the same stamp, the product of a single powerful brain. So much abundance, such breadth in design, grandeur in conception, are not found in all the corners of the streets; and when we have passed over the fashion of extreme modulation, when we have ignored the strivings

after effect and complication, who knows if we shall not be happy to come back once more to the 'Ocean Symphony,' with its strong living waves and gigantic swells, like those of the Pacific? After we have lost ourselves in the thickets of virgin forest, and have respired even to drunkenness the perfumes of tropical flowers, who knows if we shall not be glad to come again to the pure air of the steppes, and to repose our eyes upon these limitless horizons? Those who live will see.

Alexander McArthur *'The Century Magazine' 1895*

RUBINSTEIN'S genius was essentially lyrical and subjective. He never tried to paint the human emotions in tone-colors, as Wagner did. He invariably sang about them, and of them, without ever thinking of creating their musical prototypes. With him it was song first and song last and song always.

He had a wonderful gift of beautiful and unfailing melody, but he never knew when he became tedious, and he was totally incapable of self-criticism. He never went over his work; in fact, he was altogether wanting in the necessary patience for this. What he had written remained as first written. Undoubtedly it is this failing that will spoil his fame with posterity. It arose from want of control in his youth, for when a mere boy of thirteen he was left to his own devices. Consequently, he wrote for years without direction, and at a period when it was most necessary; therefore he failed to learn that all-important lesson of all artists, self-criticism. His nature was of itself impatient. He rushed along, pen in hand, eager to give utterance to the thoughts crowding his brain, and there was none to stop him in his mad career. In moods of extraordinary exaltation he wrote masterpieces almost without effort, and he grew to believe, and tried to convince others, that so all great work should be done.

The Editor *Critical Summary*

THE story of Rubinstein's high ideal, lifelong effort, and final failure as a composer is a pathetic one. His aspirations were of the highest and purest kind, but he lacked the genius necessary to transform them into achievements:—this is the conclusion to which a careful study of his life, opinions, and compositions forces the candid observer.

Of his aims and ideals we have a sufficient account in his 'Autobiography' and his small but intensely interesting 'Conversation on Music.' He was a devoted lover, we find, of the highest type of pure music, which reaches its consummation in the works of Bach and Beethoven. For these heroic architects of tone he had the most intense and intelligent admiration. So all-consuming was this devotion that it precluded sympathy with later and less abstract forms of art. Rubinstein sincerely be-

lieved that music ended with Chopin. For the realistic style of music initiated by Berlioz and Liszt, and for the music-drama of Wagner, he had nothing but an embarrassed indifference, sharpened at times by irritation into active dislike. His deepest convictions obliged him to stand aside from the contemporary movement in music, and of course won for him from many the derisive names of "hanger-back," "reactionary," and "pedant."

These being his convictions, however, it is obvious that he could not conscientiously throw himself into those impulses which for the moment held sway. For one thing, he could not, Russian though he was, and by character and circumstances disposed to champion patriotic causes, join the ranks of the "nationalist" school which in our own day has profited by the talents of such men as Rimsky-Korsakoff, Cesar Cui, Borodin, Balakiref, Glazounov, Taneieff, and others. He could not, having listened to the great strains of German music with such emotion, content himself with piping and chanting the national folk-melodies. The immediate appeal of the purveyor of folk-music in artistic dress was denied him by his own imperious taste. "The young Russian school," he says in the 'Conversation on Music,' "is the fruit of the influence of Berlioz and Liszt, with the additional influence of the pianoforte compositions of Schumann and Chopin, and in general an effort in the direction of the reflective-national. Its creation is also based on a perfect control of technic and on masterly coloring—but also on an entire absence of outline."

The last words are very significant. For Rubinstein, outline, definiteness of drawing, plastic beauty, was the first requisite of music. "National music" did not attain this, and he was obliged to look elsewhere for the cue he needed as to the direction of his own creative efforts. And just here comes in the pathos of the story. For that plastic perfection to which Rubinstein's rare musical taste and intelligence led him to assign capital importance, and to the pursuit of which he turned as to the only artistic work which could give him lasting satisfaction, was precisely the quality that all the traits of his own temperament, both positive and negative, put forever out of his reach. Plastic perfection is attained only by the deliberate worker, calmly and rigorously self-critical, patient, indefatigable; and Rubinstein was impulsive, ardent, impetuous, a creature of moods and whims, as incapable of philosophy as a cataract is of transparent limpidity. It is attained only by the man of objective, impersonal feeling: and Rubinstein was a subjectivist *ab initio*, a very creature of personal sentiment and passion. Lastly, plastic perfection is only for the genius; and Rubinstein was after all merely a man of brilliant talent, strong if limited intelligence, and forcible personality.

Accordingly, Rubinstein remained all his life long the heroic servant of an unattainable ideal. Animated by his keen appreciation of great symphonies like Beethoven's, he wrote works of equal or even greater proportions (his 'Ocean Symphony' has seven movements), which he

was entirely unable to stamp with the true greatness that comes of heroic themes, logical, coherent development, and a style pure through economy and certainty of construction. His large orchestral works are prolix, diffuse, and full of unassimilated matter. Occasionally, as in his D-minor Piano Concerto, opus 70, he attains the compactness and saliency of the great style (and doubtless this work will live); but for the most part he seems to confuse mere bigness with greatness. This is even more evident in those huge oratorios, or "sacred operas," as he liked to call them, to which he gave much thought and time in the latter part of his life. Ideas must have a rare vitality to carry such a bulk of vehicle down the ages. Even in his piano pieces, pianist though he was, he wrote little that is really individual or indispensable. For the most part these pieces are a long series of reproductions of an old and not very precious type—the graceful, warmly colored salon-piece, effective for the instrument and grateful to play, but devoid of arresting physiognomy.

In his songs alone is Rubinstein really at his best as a composer. Here, where he can be entirely subjective and impulsive, and where he is not encouraged by the form to indulge in inflation and digression, he is often truly successful. His best songs, such as 'The Asra,' 'Yellow rolls at my feet,' and 'Be not so coy,' are a permanent addition to the literature of lyrical music. In the Notes on the Selections the reader will find a more detailed account of them.

It is likely that Rubinstein will be longest remembered for his songs, for his services to musical education (as he himself wished), and possibly, after the present tendency towards program music and other artificialities has passed away and the atmosphere has cleared, for the wise, far-sighted, and penetrating criticism on musical methods and ideals embodied in his 'Conversation on Music.'

THE WORKS OF RUBINSTEIN

NOTES ON THE SELECTIONS

I. Melody in F

THIS is a clever little piece, built round a pretty, if rather sugary, melody. Why it is so immensely popular is rather hard to understand; but probably the obviousness of the structure and the effectiveness of the piano style have much to do with it. The piece consists almost entirely of short eight-measure phrases of melody, so often repeated that not even the dullest listener could fail to know them at last. Note, for instance, how the first four of these eight-measure phrases (making up the first thirty-two measures) begin with precisely the same formula. At the thirty-

third measure enters a new formula, in the key of C-major, and this again is not so much developed as literally repeated; until after a moment or two we are back again at the original theme in F. The piece is laid out like an old-fashioned garden, with its box hedges and straight paths, each the same number of paces long. Such obviousness, though doubtless a boon to the simple, inevitably becomes boresome on long acquaintance.

The effectiveness on the piano of the Melody in F is undeniable, however. Throughout, the melody is distributed between the thumbs of the two hands, and the accompanying chords are made to fall easily under the remaining fingers. As the thumb is naturally strong and muscular, it is a very bungling pianist who cannot emphasize the melody and subordinate the accompaniment, thus achieving the effect always desirable, but not always easily attainable, in idiomatic piano music.

A word of caution may not be out of place in regard to the tempo. In spite of temptations to take the piece more slowly, the player will do wisely to give the quarter-note a metronome value of about sixty-nine; or, in other words, to play no slower than at the rate of sixty-nine quarter-notes to the minute.

II. 'Kamennoi-Ostrow'

THE strange-sounding title of this composition is the name of a fashionable Russian summer resort near St. Petersburg. Rubinstein undertook to write musical portraits or character-sketches of twenty-four of the guests at this resort, and gave the album as a whole this title. The piece here dealt with is the twenty-second of these fanciful sketches, and the only one which has become widely popular.

Under a shimmering accompaniment in triplet rhythm in the right hand (an accompaniment, by the way, curiously fatiguing to play unless the hand is kept as relaxed as possible), the left hand sings a graceful, rather rhapsodical melody. The tone-color effect is charming, especially if the outlines be somewhat blurred by the use of the pedal.

With the change of signature to three sharps comes a change from the dreamy to a more poignant, melancholy mood. The high C-sharps in this section make what is called an "upper organ-point;" i.e., a single tone held through shifting harmony as a pedal-tone is held on the organ, but at the top rather than at the bottom of the tone mass. This being the nature of these C-sharps, it is important that they should be so accented and lingered upon as to sound throughout the two measures—each until the next reënforces it.

At the bottom of this page comes in a third motif, a sort of organ-like chorale, with free arpeggios at the ends of each phrase. This is marked Lento, and is to be played impressively, sonorously, with as much of the organ effect as possible. Indeed, Rubinstein has written the chords so

"thick" in the bass that they necessarily produce that rumbling, growling sound we associate with the organ. Throughout each of the arpeggios the pedal is to be held down. This section ends with passages the intent of which is obviously more dramatic than musical, and with the long roll of arpeggios at page 24, the second system.

Then comes again the original improvisation-like melody, distributed however this time between the two hands and accompanied by ascending arpeggios in triplets, suggested by the preceding section. Later still the same melody reappears in octaves, again distributed between the hands (the reader will already see that this was a favorite device with Rubinstein) and accompanied by still more sweeping arpeggios. The time-values of the individual notes in these arpeggios, which are in reality nothing but broken chords, are not precisely indicated, and considerable elasticity is permissible, so long as the ending of the entire run exactly on the third beat is jealously guarded.

With a reminiscence of the more melancholy second theme, and a slight touch of the organ passage, this clever pasticcio of pianistic "stage-effects," behind which there is in reality little true music, comes to a sounding close.

III. Romance

THIS is an attractive, rather appealing tune, entrusted almost throughout to the little finger of the right hand—*the* melody-finger *par excellence*—and giving an opportunity for all those coy hesitations, those sudden ritardandos, those emphatic accents, and those swooning cadences which the Liszt-Rubinstein school of pianists so much affects. Good taste must repudiate that hanging back of the right hand so as to come in an appreciable fraction of a beat after the left, which is so dear to sentimentalists, as an intolerable affectation. Our effort should be to give such a melody as this with all due tenderness of feeling, but with a manly, straightforward frankness. If the tune is really a good one it will speak for itself.

IV. 'The Dream'

DER TRAUM

Schukowsky

Am Wiesen hügel schlummert' ich
Dem breiten Weg zuneben,
Ein süsser Traum entrückte mich
Dahin, wo Engel schweben.

Ich wachte auf und seufzte schwer
Und blickte traurig um mich her.
Kam mit Gesang die Strass' entlang
Ein junger Sänger gangen.

Schon schwand er hinter Busch und Baum,
Als noch die Töne klangen,
Ach waren sie's, die mir den Traum
Süss in die Seele sangen?

CONCEIVED with much poetic intuition, and executed with sound musicianship, this song comes very near greatness, but somehow seems just to fall short. It lacks the final unity and coherence of really masterly work; one loses the thread in the middle, and comes to the end without a clear sense of the beginning. It is an excellent example of both Rubinstein's merits and his defects. A lack of intellectual vigor, of logical grip, weakens the ultimate effect of what is from moment to moment charming, gracious music.

An attractive melody is presented in the first stanza, over a light accompaniment in syncopated chords. It is further developed in the second stanza. A point of especial charm is the two-measure interlude which follows each of these stanzas, and which recalls the songs of Grieg. Grieg-like, also, is the opening of the third stanza, with its echo of the voice by the piano, and its following-up of the major with the minor strain. The ending of the stanza is broadened out rhythmically, and is effective for the voice, albeit it fails of the absolute satisfactoriness which characterizes similar endings in the songs of a more thoughtful composer, such as Brahms. 'Der Traum' is, however, a thoroughly musical and attractive song.

V. 'The Asra'

DER ASRA

Heine

Täglich ging die wunderschöne
Sultanstochter auf und nieder
Um die Abendzeit am Springbrunn,
Wo die weissen Wasser plätschern.

Täglich stand der junge Sklave
Um die Abendzeit am Springbrunn,
Wo die weissen Wasser plätschern.
Täglich ward er bleich und bleicher,
bleich und bleicher.

Eines Abends trat die Fürstin
Auf ihn zu mit raschen Worten:
„Deinen Namen will ich wissen,
Deine Heimrath, deine Sippschaft!"

Und der Sklave sprach: „Ich heisse
Mahomet, ich bin aus Yemen,
Und mein Stamm sind jene Asra,
Welche sterben wenn sie lieben."

IN this famous song, often considered his masterpiece in its genre, Rubinstein has precisely hit the style required by the poem of Heine, half romantic, half dramatic, with a touch of Oriental mystery and strangeness over all. The striking unison phrase, occurring again and again (first, second, fifth, sixth, ninth, tenth, thir eenth, and fourteenth measures), has just the plaintive sadness needed to strike the key-note of the general feeling. Curious oscillating cadences in each case complete the phrase, and it is to be noted that Rubinstein has skilfully balanced his keys here (G-minor and B-flat; then B-flat and the dominant of G-minor). The halting melancholy of the next phrase, "Daily was he pale and paler," is just appropriate. Then, with the beginning of the action, the music becomes more animated, the voice-part adding a sort of recitative-like

melody to the already heard oscillating theme in the piano. After the unaccompanied and parenthetical "Then replied the slave," the climax of the song comes in the dramatic speech, "They call me Mahomet," etc. Here should be especially noted the agitation imparted by the relentless descending staccato scale in the bass, the thrilling effect of the high A-flat in the voice-part, the passionate restlessness of the triplet rhythm, and lastly the fine cadence, with its poising of the voice on the D. The piano closes the whole with four measures of reminiscence of the original motif.

VI. 'Yellow rolls at my feet'

GELB ROLLT MIR ZU FÜSSEN

Mirza-Schaffy

Gelb rollt mir zu Füssen der brausende Kur,
Im tanzenden Wellen getriebe,
Hell lächelt die Sonne, mein Herz und die Flur.
O! wenn es doch immer so bliebe!

Roth funkelt im Glas der kachetische Wein,
Es füllt mir das Glas meine Liebe,
Und ich sang mit dem Wein ihre Blicke ein.
O! wenn es doch immer so bliebe!

Die Sonne geht unter, schon dunkelt die Nacht,
Doch mein Herz gleicht dem Sterne der Liebe,
Flammt in tiefstem Dunkel in hellster Pracht.
O! wenn es doch immer so bliebe!

In das schwarze Meer deiner Augen
Rauscht der reissende Strom meiner Liebe,
Komm, Mädchen, es dunkelt, und Niemand lauscht.
O! wenn es doch immer so bliebe!

MR. HENRY T. FINCK says of this song: "The quaint Oriental intervals which occur in 'Der Asra' characterize also the whole group of Persian songs (Opus 34) which Rubinstein composed to twelve of Bodenstedt's 'Songs of Mirza-Schaffy.' The most spontaneous, buoyant, and popular of them is this love-song, sung on the banks of the river Kura."

VII. 'Be not so coy'

THU' NICHT SO SPRÖDE

Mirza-Schaffy

Thu' nicht so spröde, schönes Kind
Wenn ich noch spät vorüber geh'
Und fasse dein weiches Händchen lind,
Und heimlich einen Kuss erfleh'.

Der dir so schöne Huldigung
Gebracht in reinem Liebes schmuck,
Der braucht wohl nicht Entschuldigung
Für einem Kuss und Händedruck.

Es wird ein jeder Kuss von dir
Ein klingend Lied in meinem Mund,
Und jeder Händedruck giebt mir
Zu einem neuen Kusse Grund.

RUBINSTEIN here writes one of those tunes which seem to have sprung into being complete and perfect, so spontaneous, fresh, and inevitable are they. The turn of the melody at the very beginning, the transition to F-minor instead of to the subdominant of A-flat major in the second line, the gradual ascent to high A-flat on the last word of the stanza, and the delicate unison of voice and piano at the end — all are charming. The pianist will mark well his imitations of the original motif, in the twenty-first and

twenty-third measures, first in the soprano and then in the bass. The way in which Rubinstein lets the voice end in F-minor, and then, with no melodic change, brings the postlude round to the original key is also worthy of notice.

Of Rubinstein's Oriental songs, a writer in 'Music'[1] speaks as follows:

"Rubinstein has set to music a number of translations from the Persian of Mirza-Schaffy, and it is generally admitted that he has been very successful in imparting to these compositions an Oriental character. The chief peculiarities of the Oriental songs are four in number: (1) Having an interval of an augmented second or a minor third between two successive notes of the melody—particularly in descending passages. (2) The use of triplets in the melody—especially in descending passages. (3) Giving considerable prominence to fifths. (4) The use of the unusual meter five-fourths. There are altogether about fifteen of these Oriental songs, the most successful from a musical standpoint being 'Gelb rollt mir zu Füssen' [Selection VI], 'Der Asra' [Selection V], and 'Thu' nicht so spröde' [Selection VII]."

VIII. 'The dewdrops glitter'

ES BLINKT DER THAU

G. von Boddien

Es blinkt der Thau in den Gräsern der Nacht,
Der Mond zieht vorüber in stiller Pracht,
Die Nachtigall singt in den Büschen.

Es schwebt über Wiesen im Dämmerschein,
Der ganze Frühling duftet hinein,
Wir beide wandeln dazwischen.

O Leuz wie bist du so wunderschön,
wie bist du so wunderschön!
In dem blühenden Rausch dahin zu geh'n
Am Arm seine zitternde Liebe,

Mit dem ersten Kuss in dem Himmelsraum
Und fest zu glauben im thörichten Traum,
Dass es ewig, ewig so bliebe.

THE especial feature of this song is the very poetic idea of the nightingale's song, imitated by the piano after the first stanza in the key of A-minor, and after the second in the key of C. This was in itself a charming fancy, and Rubinstein has carried it out delightfully, giving three repetitions of the cry of the nightingale, the last one dwelt upon as if he were reluctant to leave it. With the third stanza the music becomes more impassioned, and at the end the piano bursts out triumphantly with a sort of leit-motif to which we were introduced in the seventh selection, 'Yellow rolls at my feet.' It is hard not to be a little skeptical as to the value of this repetition here. The motif is an interesting one; but after all, does it not mar the unity of the whole, and would not another repetition of the nightingale figure be more grateful?

[1] C. E. Saunders, Ph.D., "Rubinstein's Songs," 'Music' 1896

These songs of Rubinstein, when all is said, certainly deserve a high place in song literature. The English versions here presented are those of W. Grist.

IX. Ballet *From 'Feramors'*

MR. FINCK says that in the department of ballet-music Rubinstein "has no rival, either among the dead or the living." This seems rather an extreme statement, but we may concede that Rubinstein has written ballets, especially in 'Feramors' and 'Nero,' of great piquancy. The selection here given from the former requires no special comment. A good accentuation, together with graceful phrasing and a careful bringing-out of counter-melodies wherever they occur, will reveal its charm.

THE PRINCIPAL WORKS OF RUBINSTEIN

I. CHORAL. SACRED. Oratorio, 'Paradise Lost,' op. 54; 'Tower of Babel,' op. 80; 'Moses' (sacred opera), four numbers, op. 112. SECULAR. Operas, 'Dmitri Donskoi,' 'Thomas the Fool,' 'The Siberian Hunters,' and 'Vengeance.' Various choruses, part-songs, and a cantata, op. 74.

II. VOCAL. Over eighty songs for single voice with piano accompaniment.

III. ORCHESTRAL. Symphony, F-major, op. 40; Symphony ('Ocean'), C-major, op. 42; Symphony, A-major, op. 56; 'Faust,' characteristic pieces, op. 68; 'Ivan the Terrible,' picture for orchestra; 'Don Quixote,' characteristic piece, op. 87; Dramatic Symphony, op. 95; Russian Symphony, op. 107; Symphony, A-minor, op. 111. Ballets, 'Feramors,' 'Demon,' and 'Nero.'

IV. CONCERTOS. For piano, E-minor, op. 25; for piano, F-major, op. 35; for piano, G-major, op. 45; for violin, op. 46; for violoncello, op. 65; for piano, D-minor, op. 70; Fantasia for piano and orchestra, op. 84; concerto for piano, E-flat, op. 94; for violoncello, op. 96; concert piece, piano and orchestra, op. 113.

V. CHAMBER-MUSIC. Octet for strings, op. 9; Sextet, op. 97; fourteen string quartets, ops. 17, 47, 55, 59, 66, 90, 99, 106; five trios for piano, violin, and violoncello, ops. 15, 52, 85, 108; two sonatas for piano and violin, ops. 13, 19; one sonata for piano and viola, op. 49; two sonatas for piano and violoncello, ops. 18 and 39; various pieces for piano and violin, and for piano and violoncello.

VI. PIANOFORTE. Five sonatas, ops. 12, 20, 41, 98, 100; suite, op. 38; two fantasies, ops. 73 and 77; Theme and Variations, op. 88; six fugues, op. 53, and over one hundred and eighty miscellaneous pieces. Several works for piano, four hands.

VII. LITERARY. 'Autobiography' (trans. by A. Delano). Boston, 1890. 'A Conversation on Music' (trans. by Mrs. J. P. Morgan). New York, 1892.

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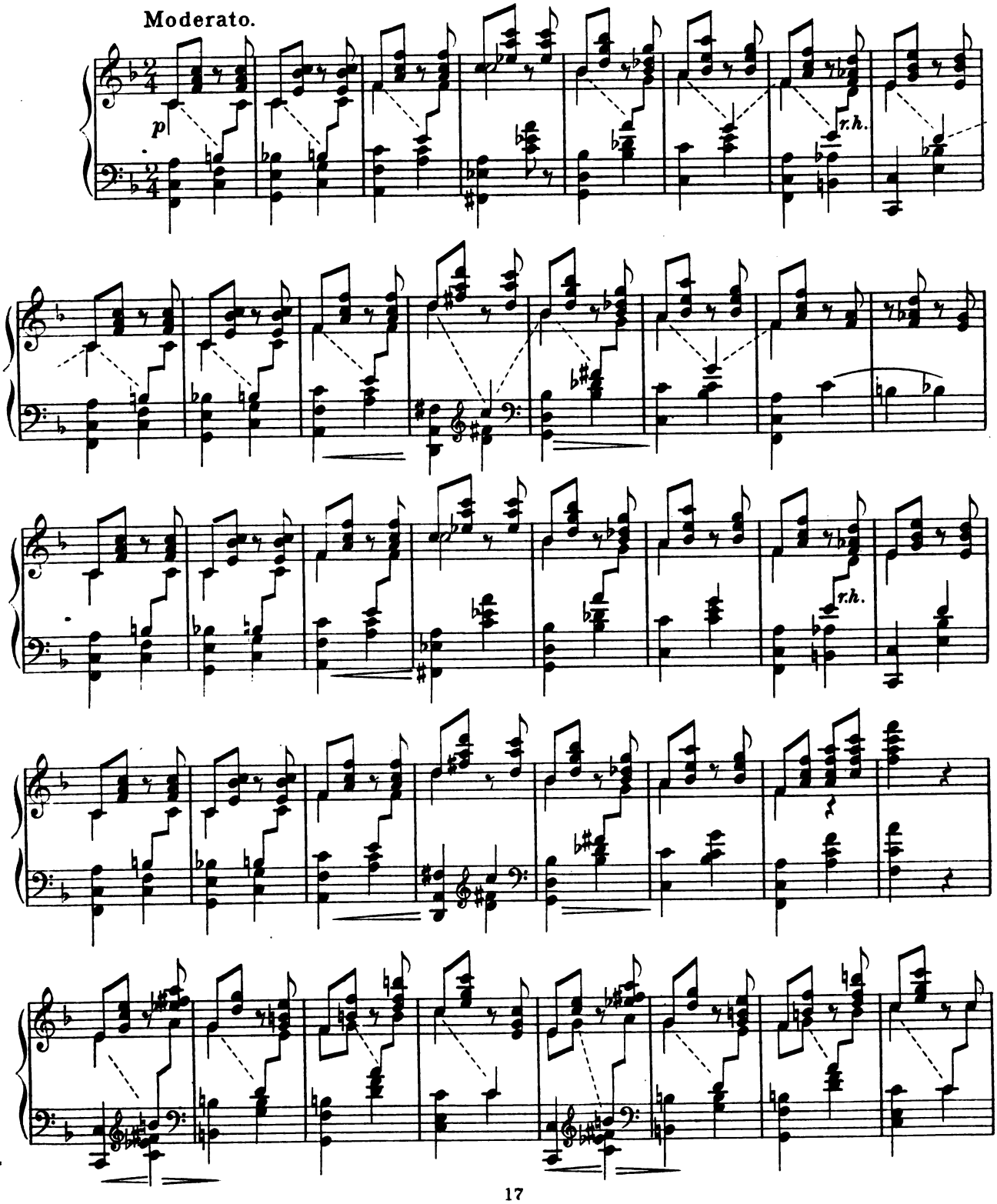
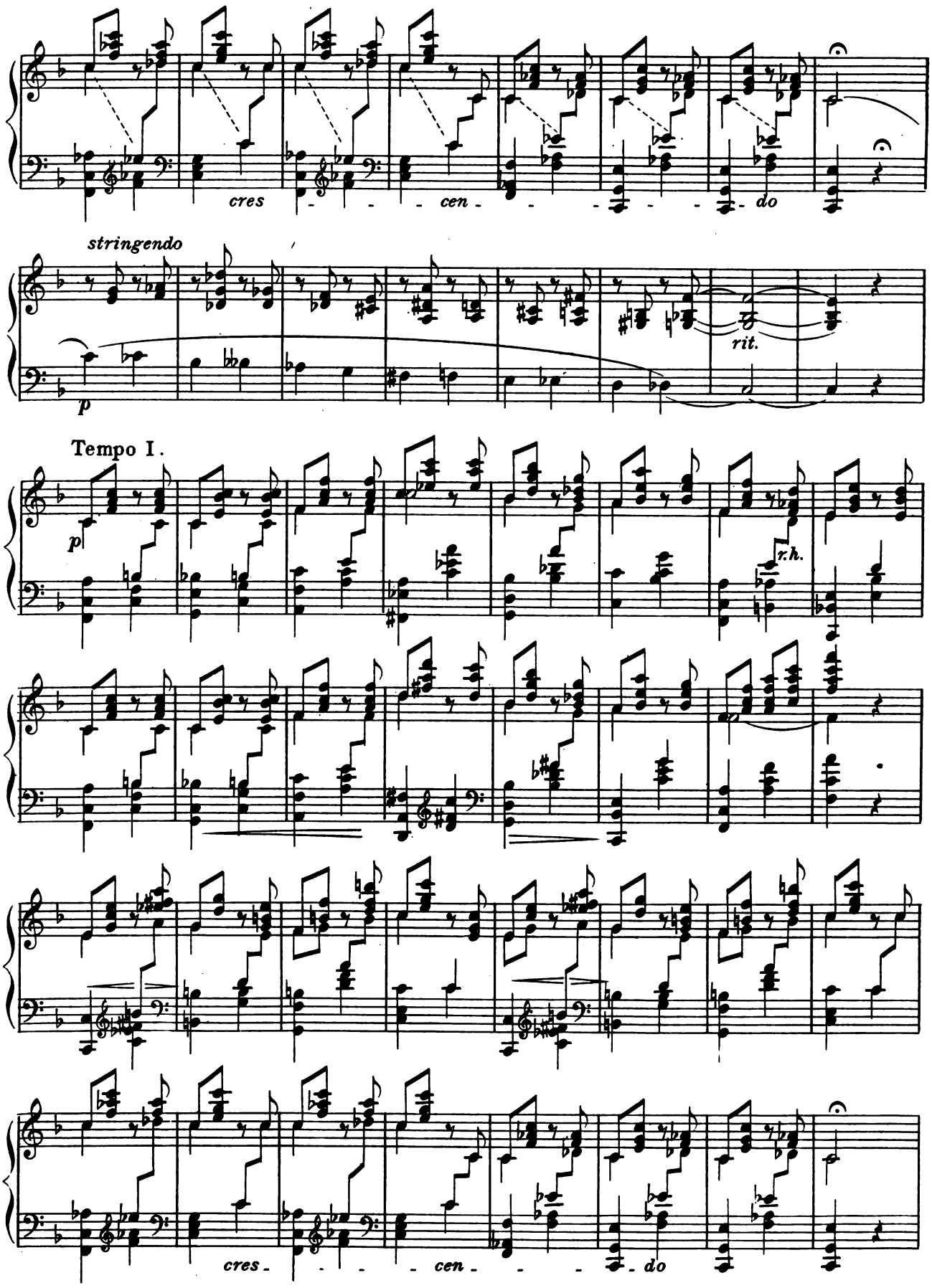
I. MELODY IN F

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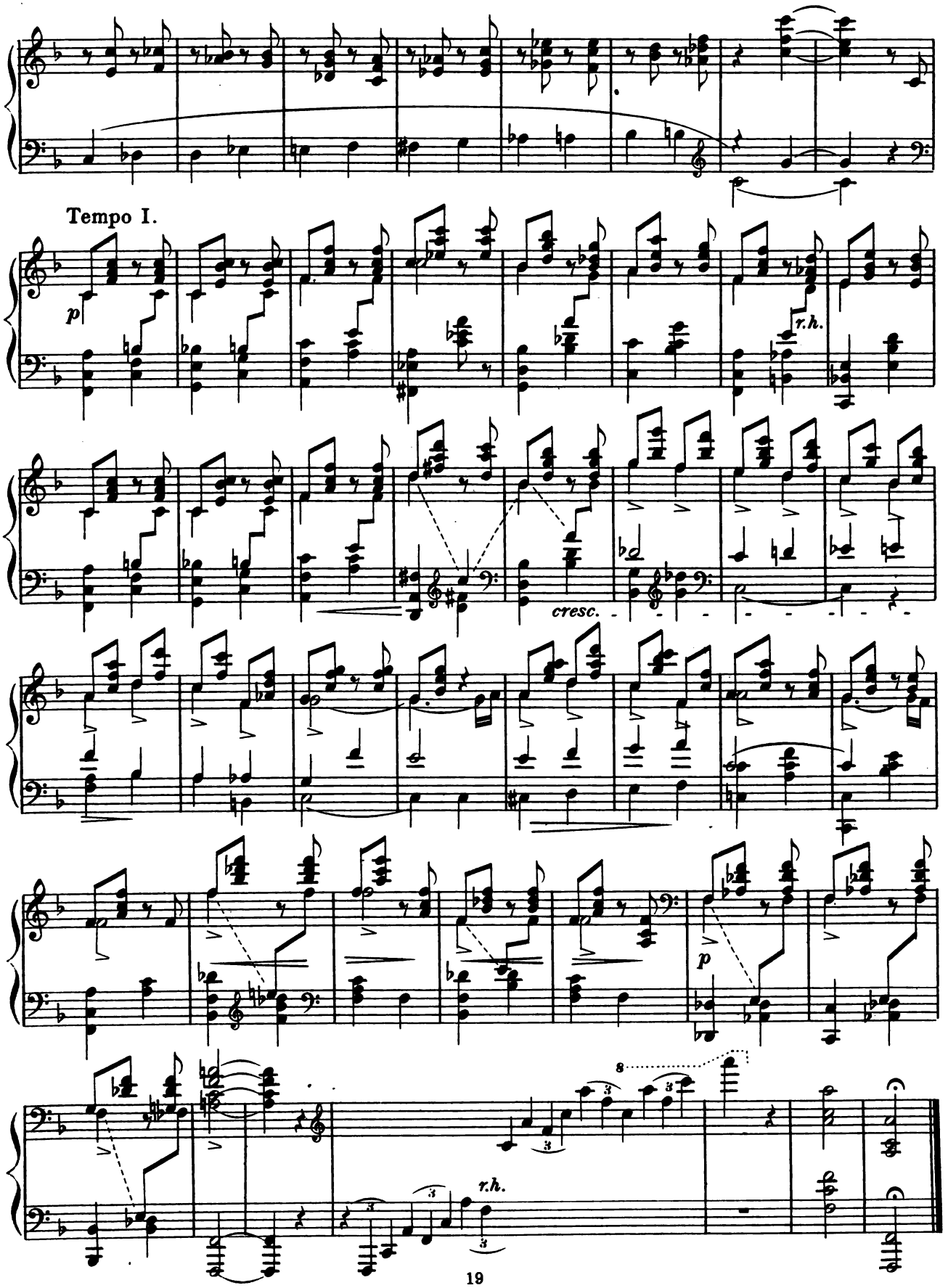
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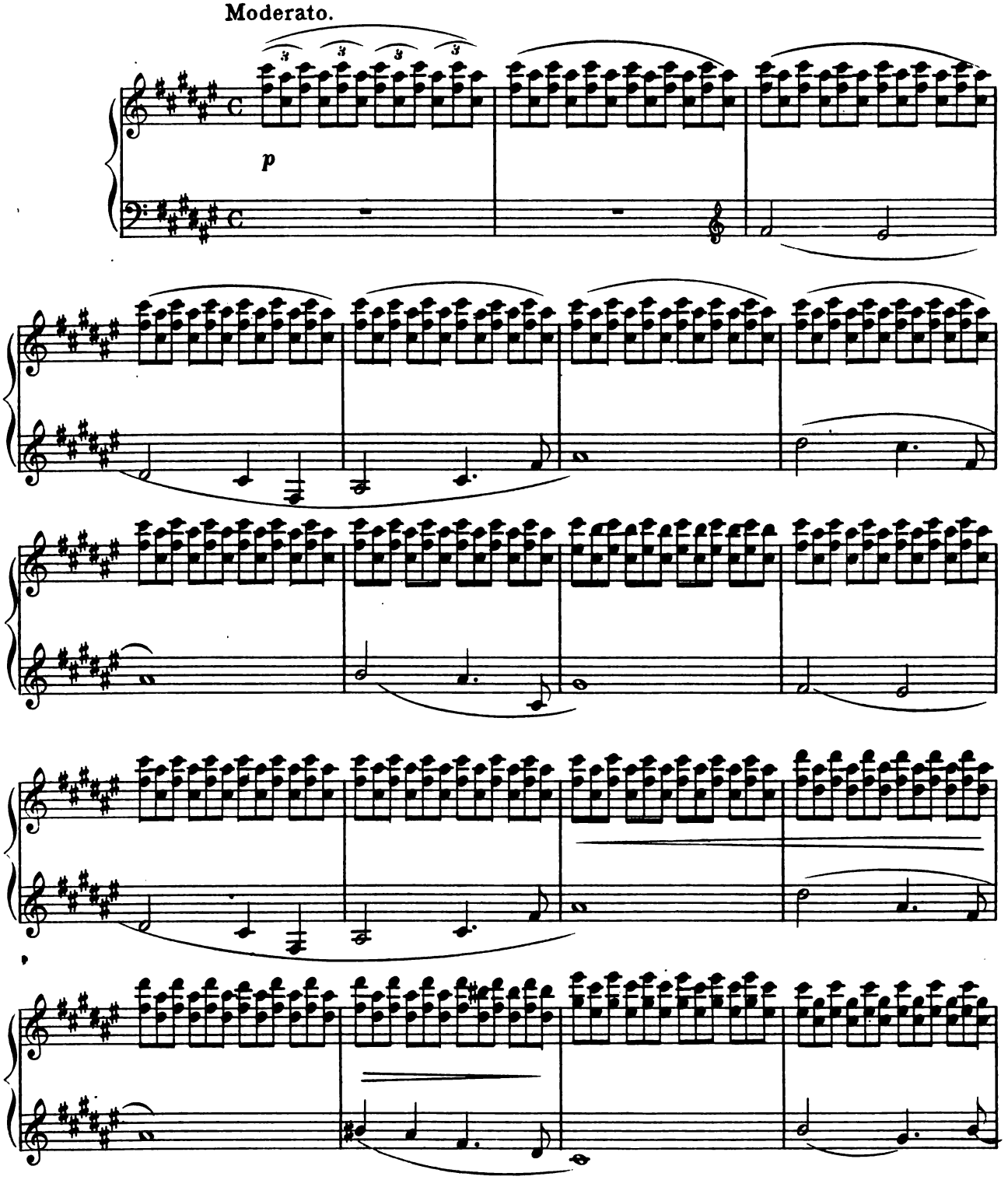

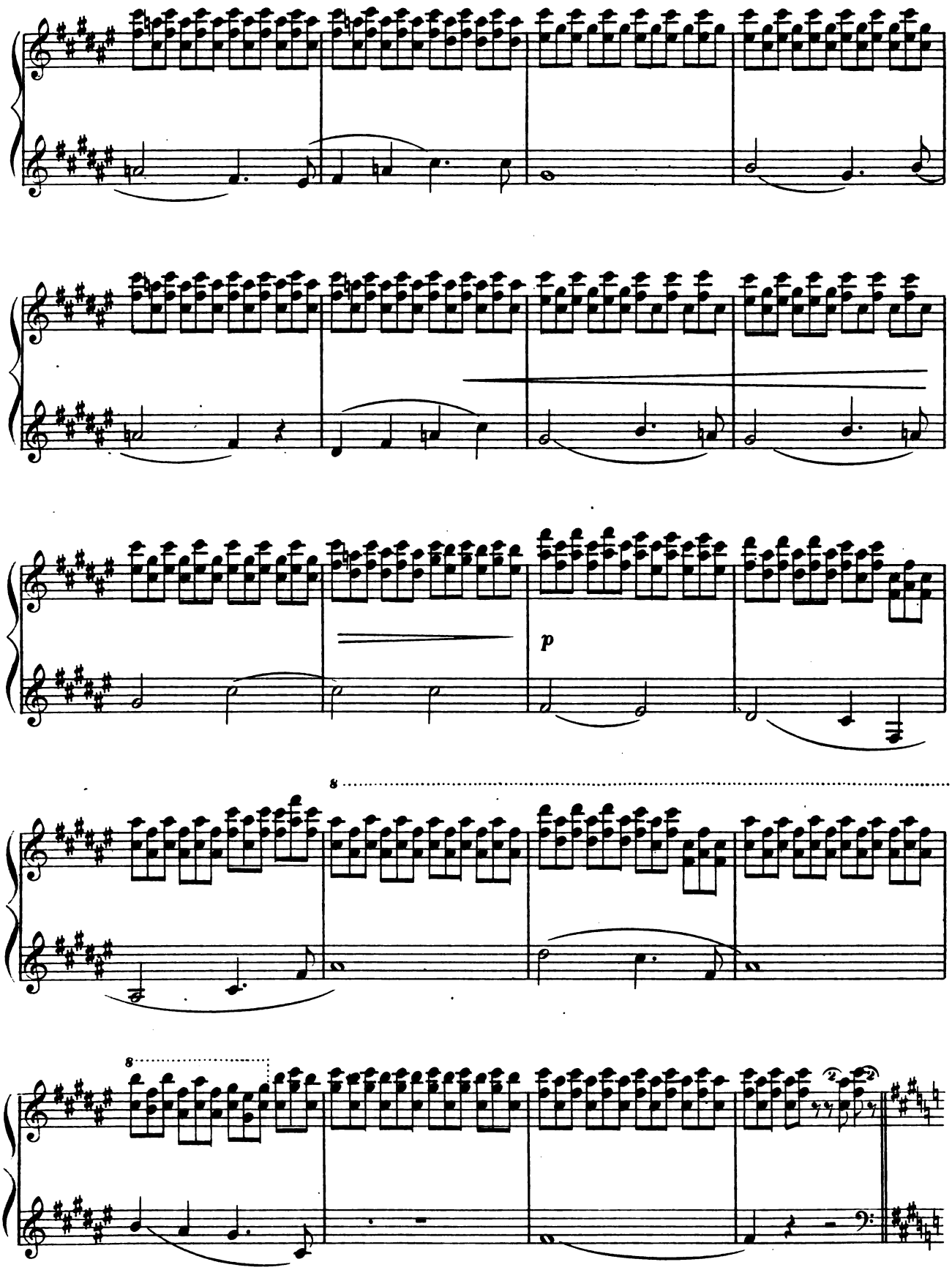
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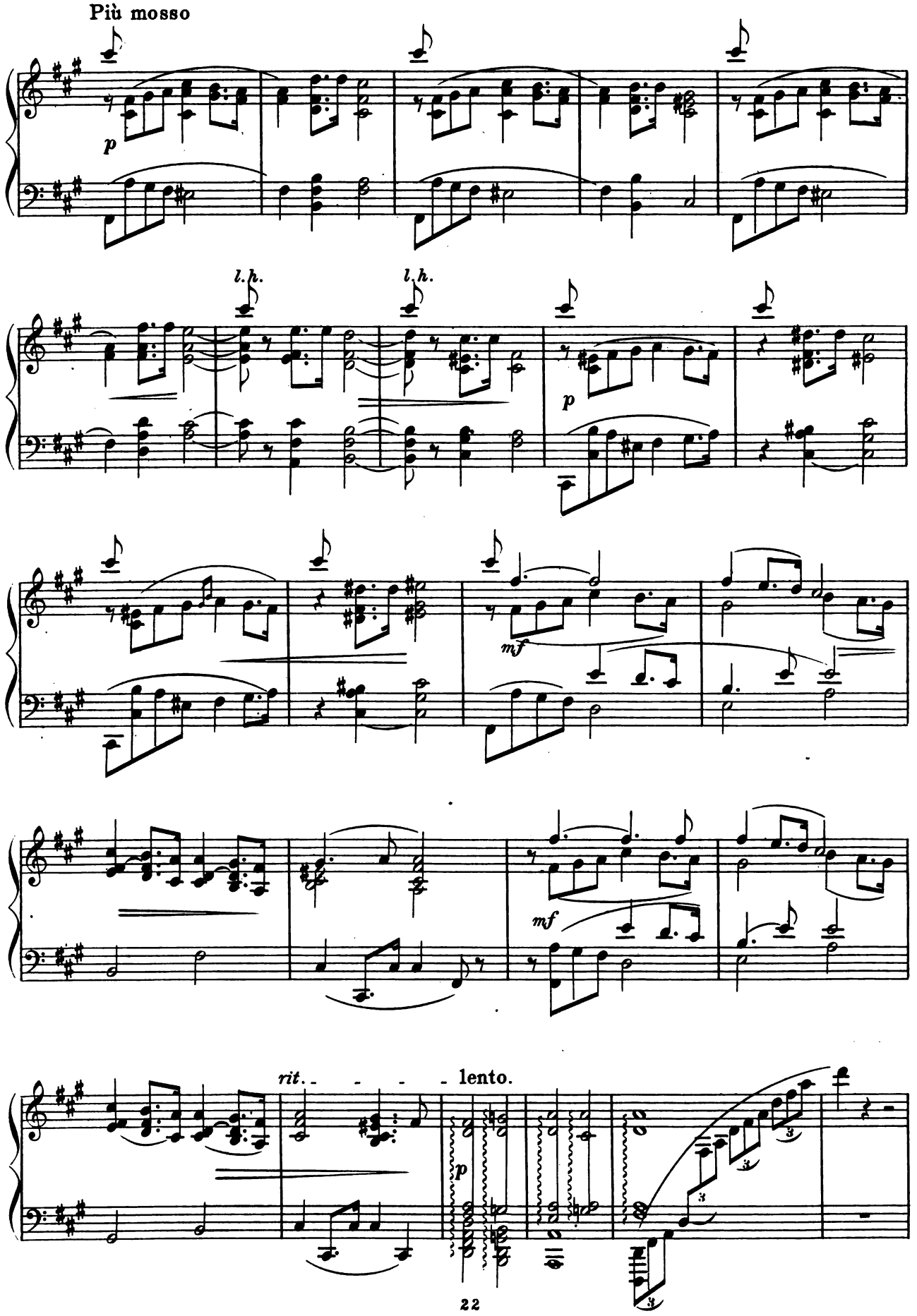
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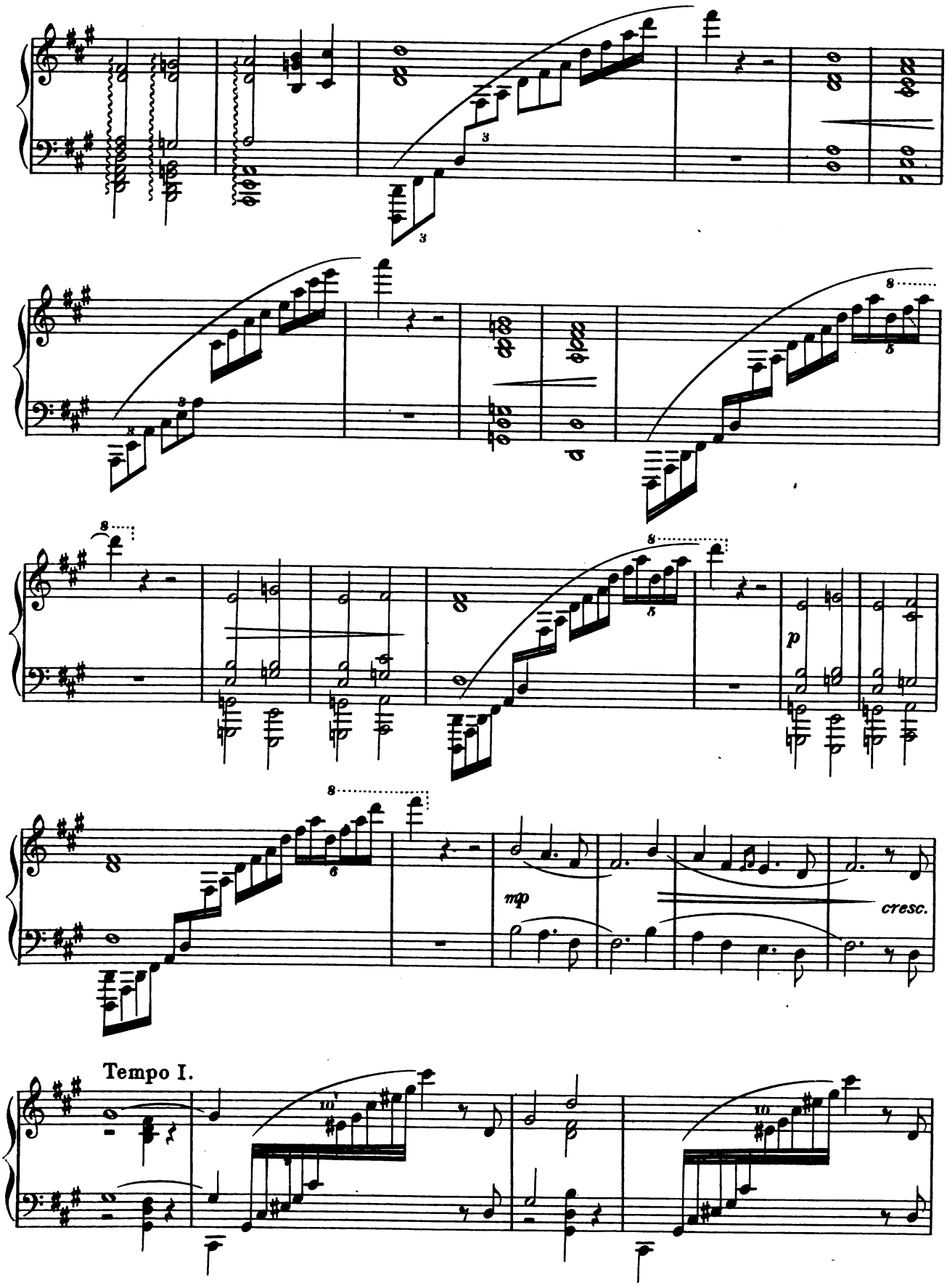
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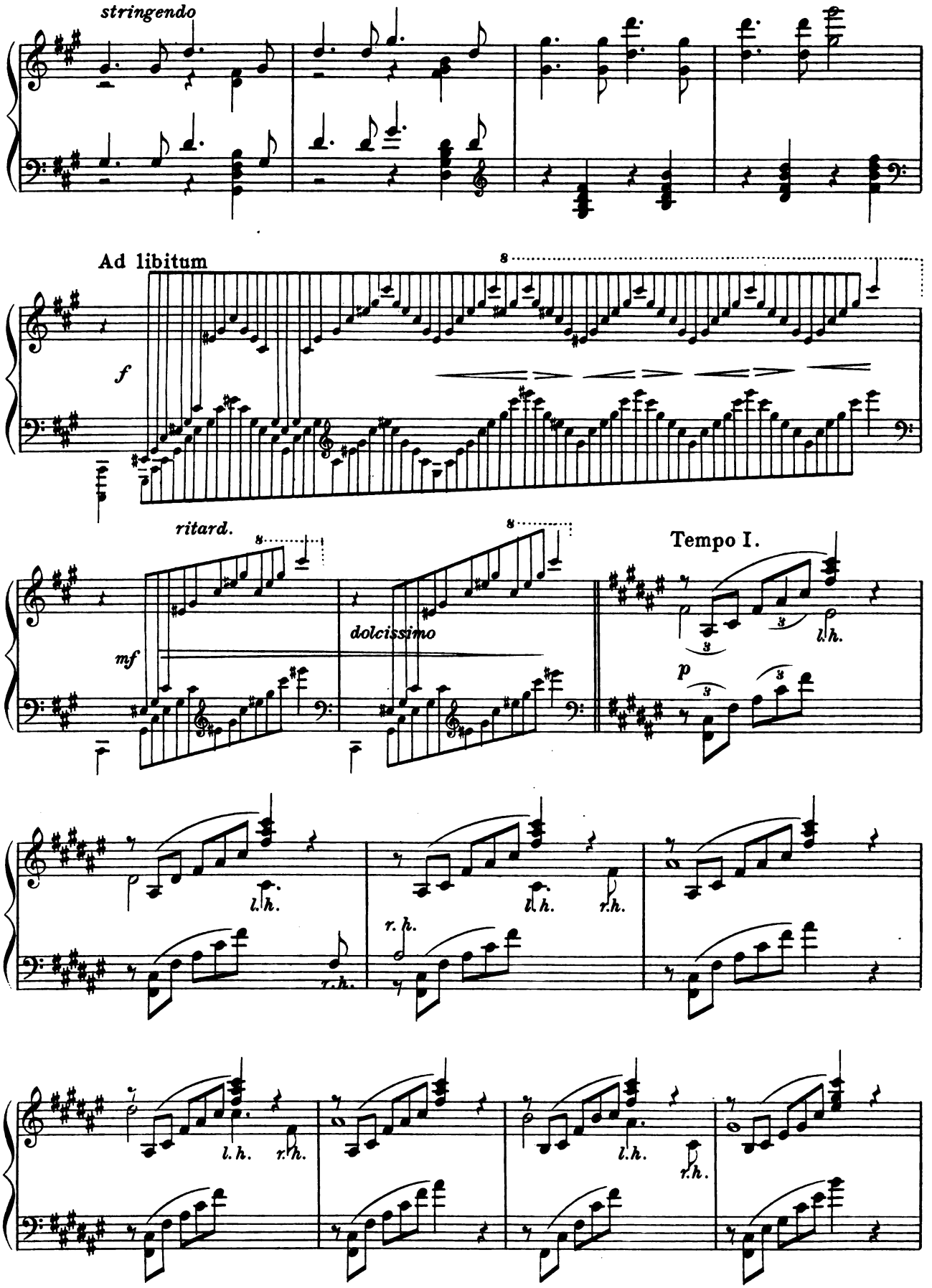
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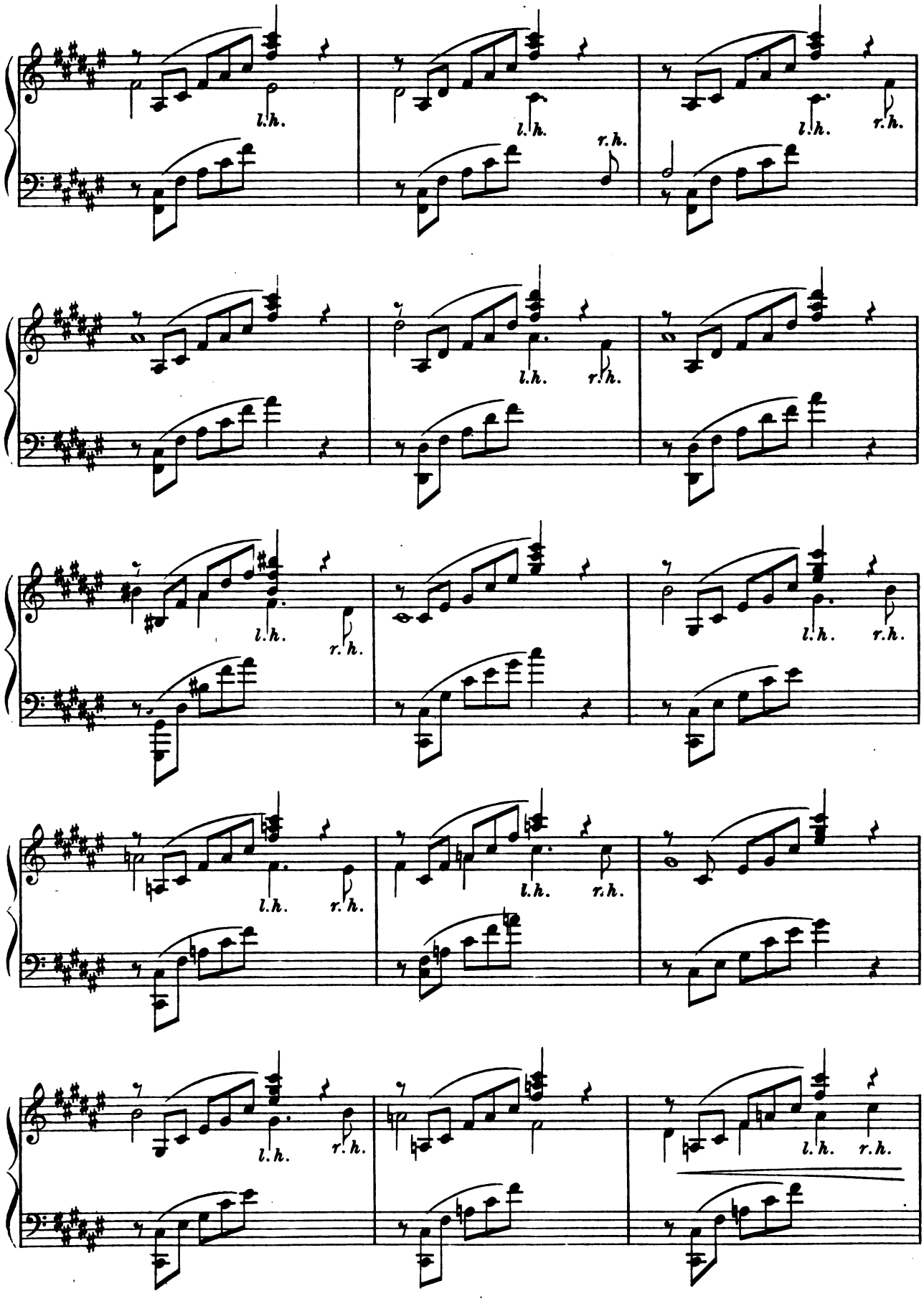
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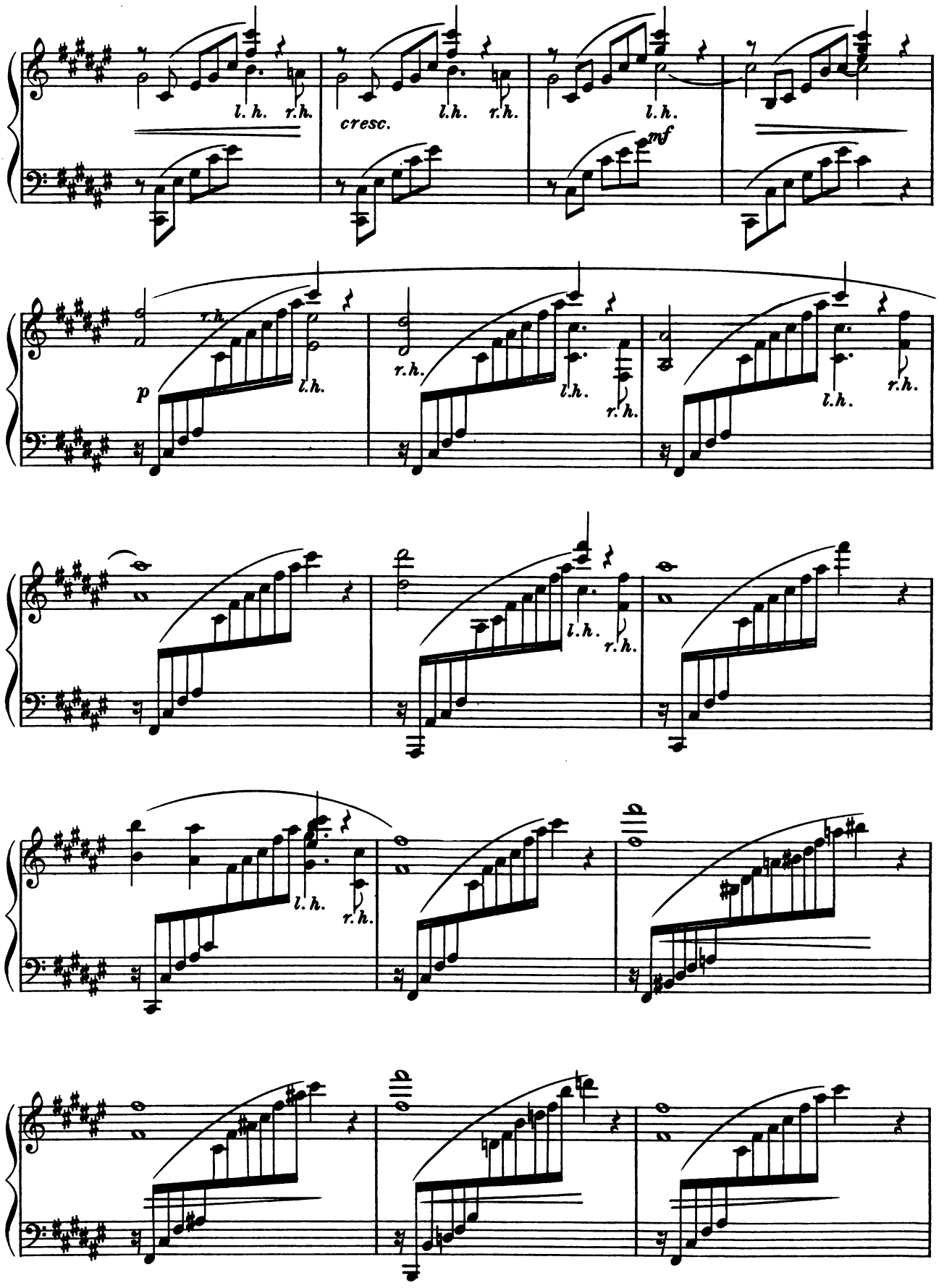
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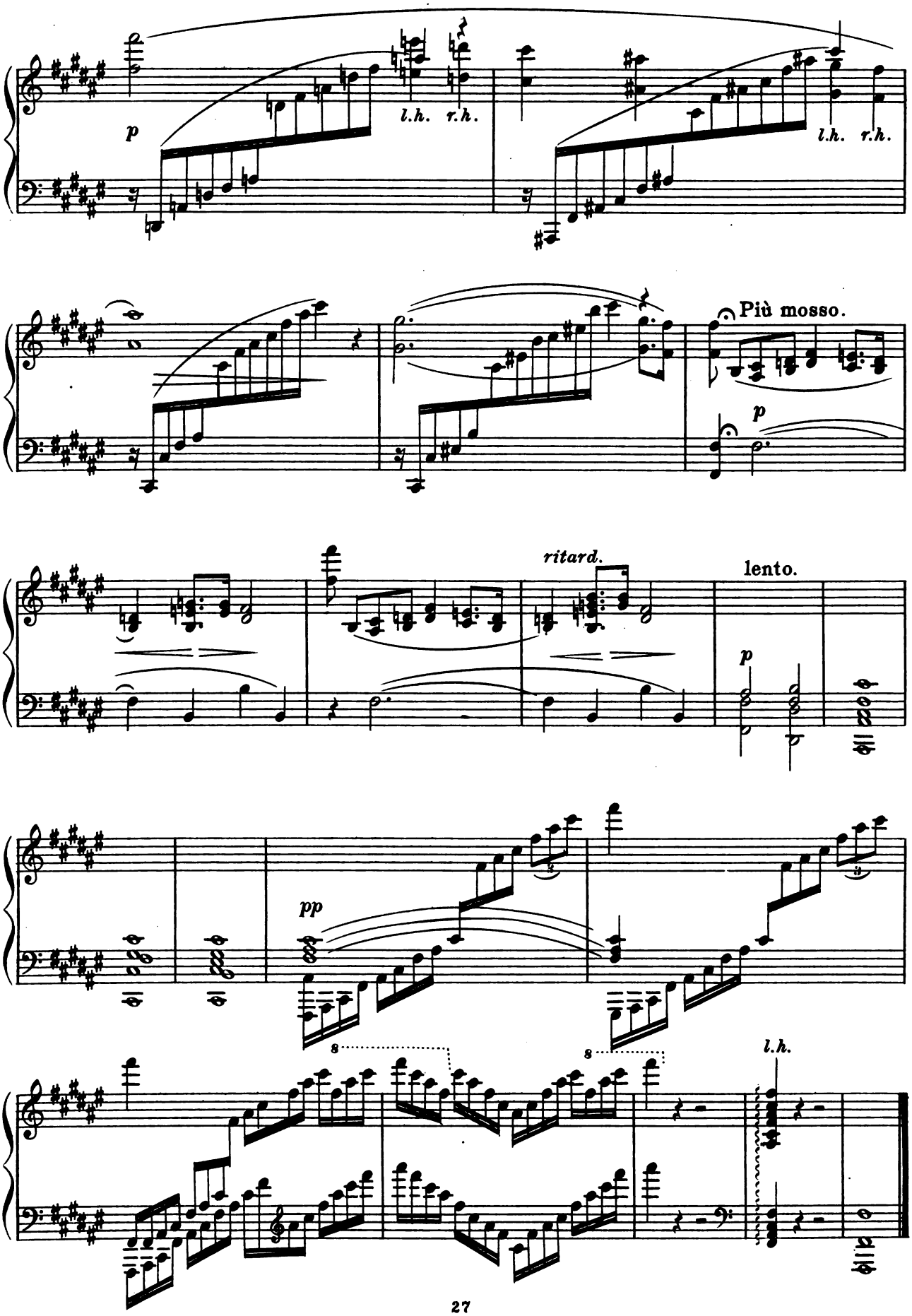
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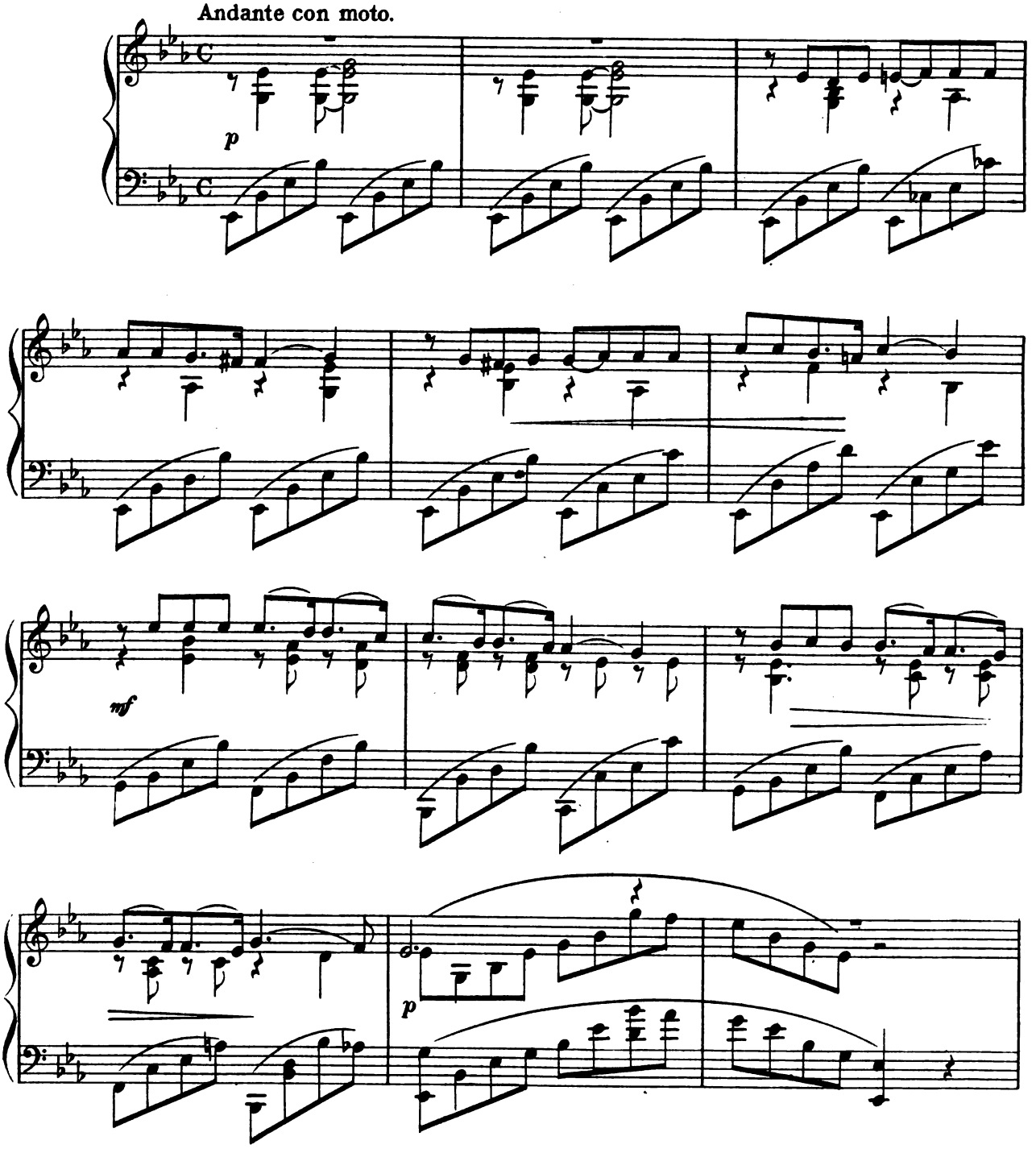
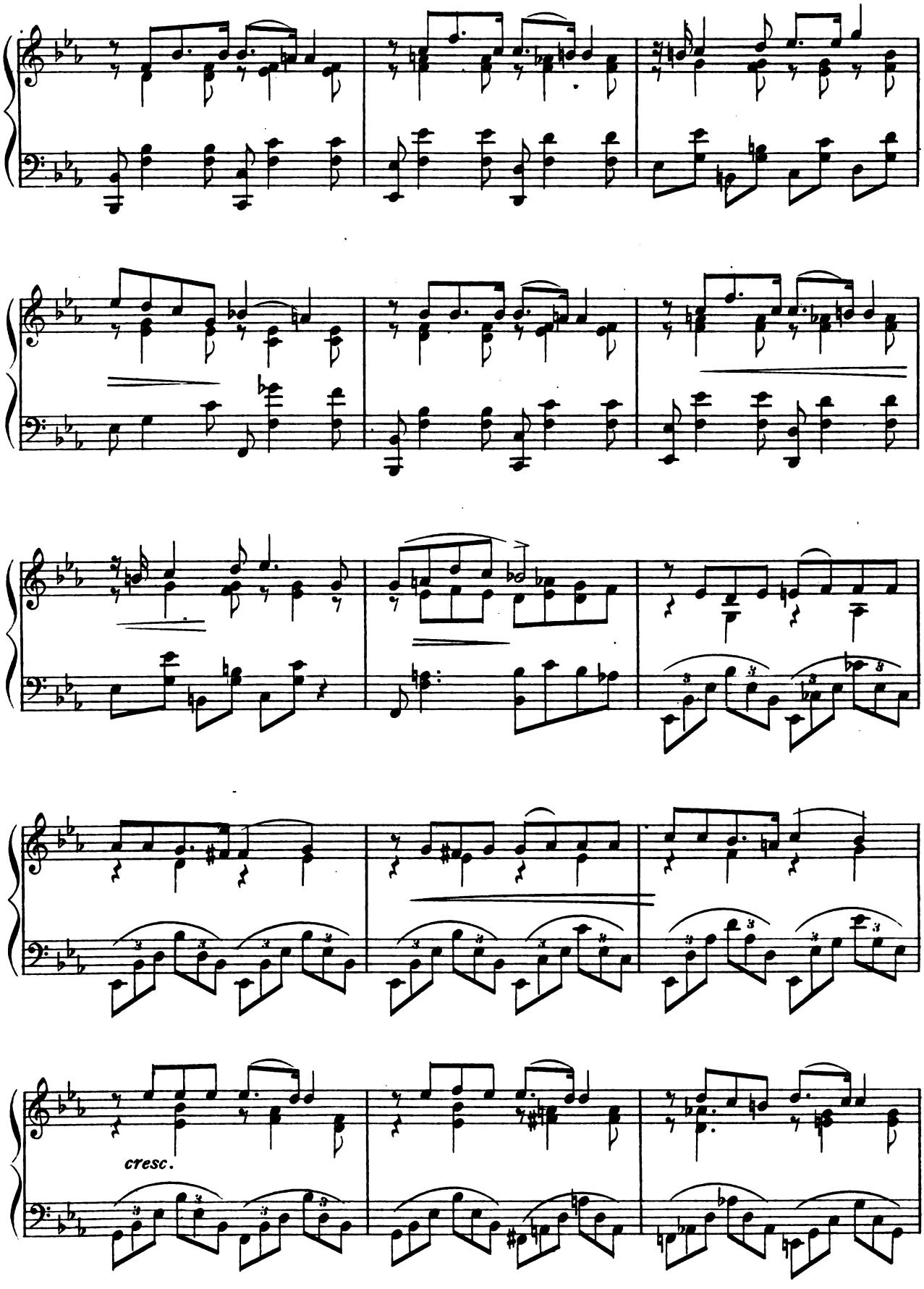
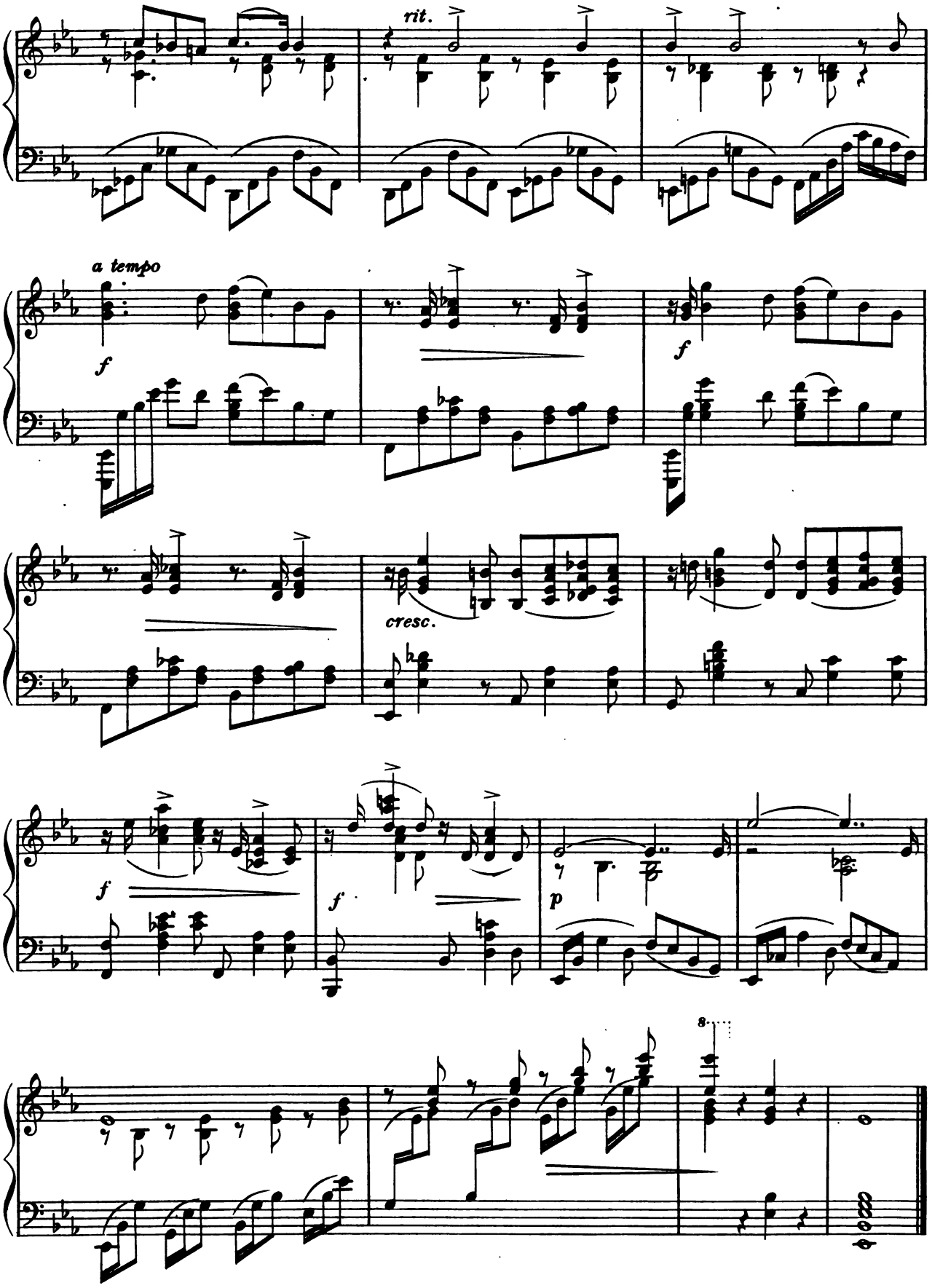
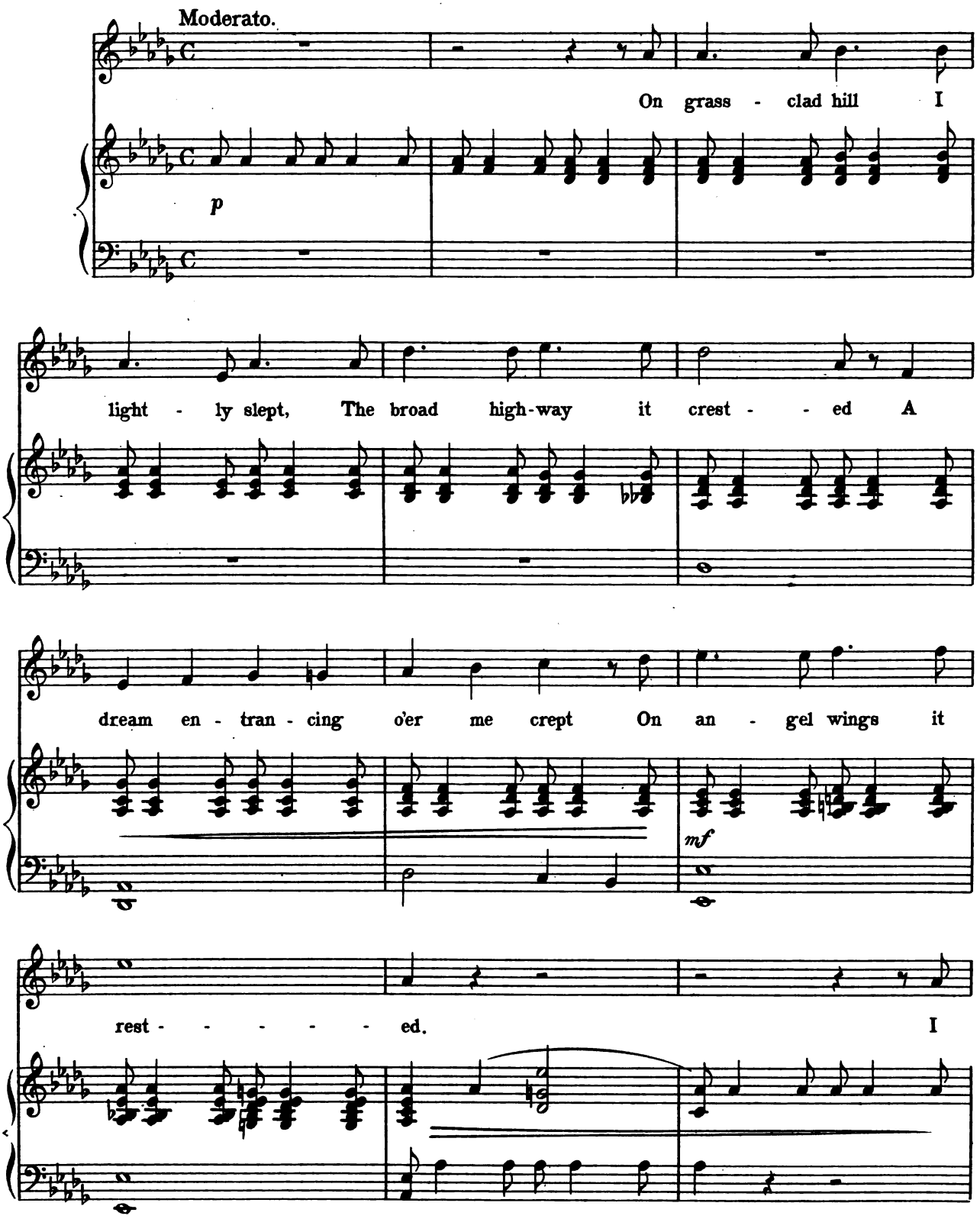
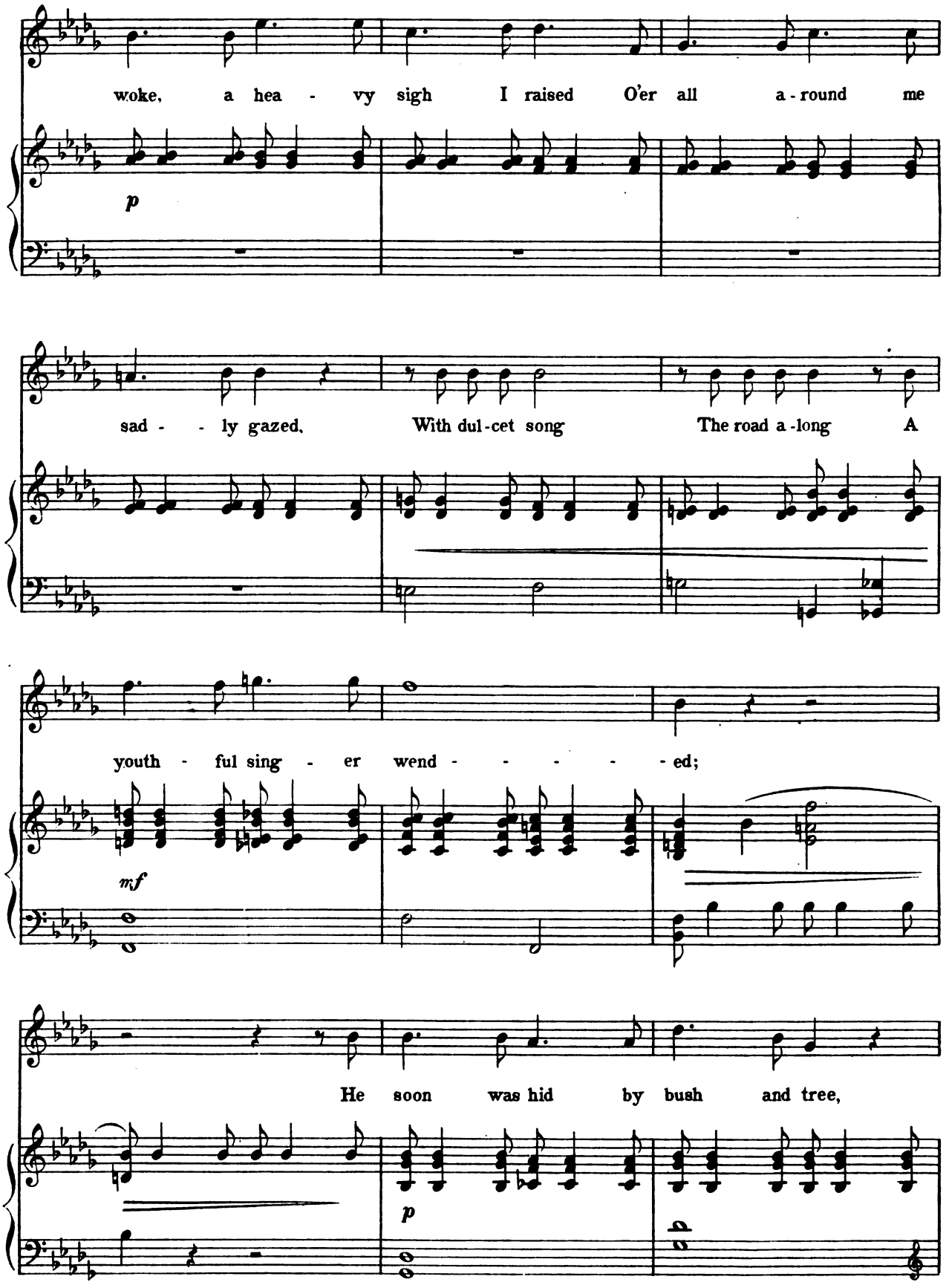
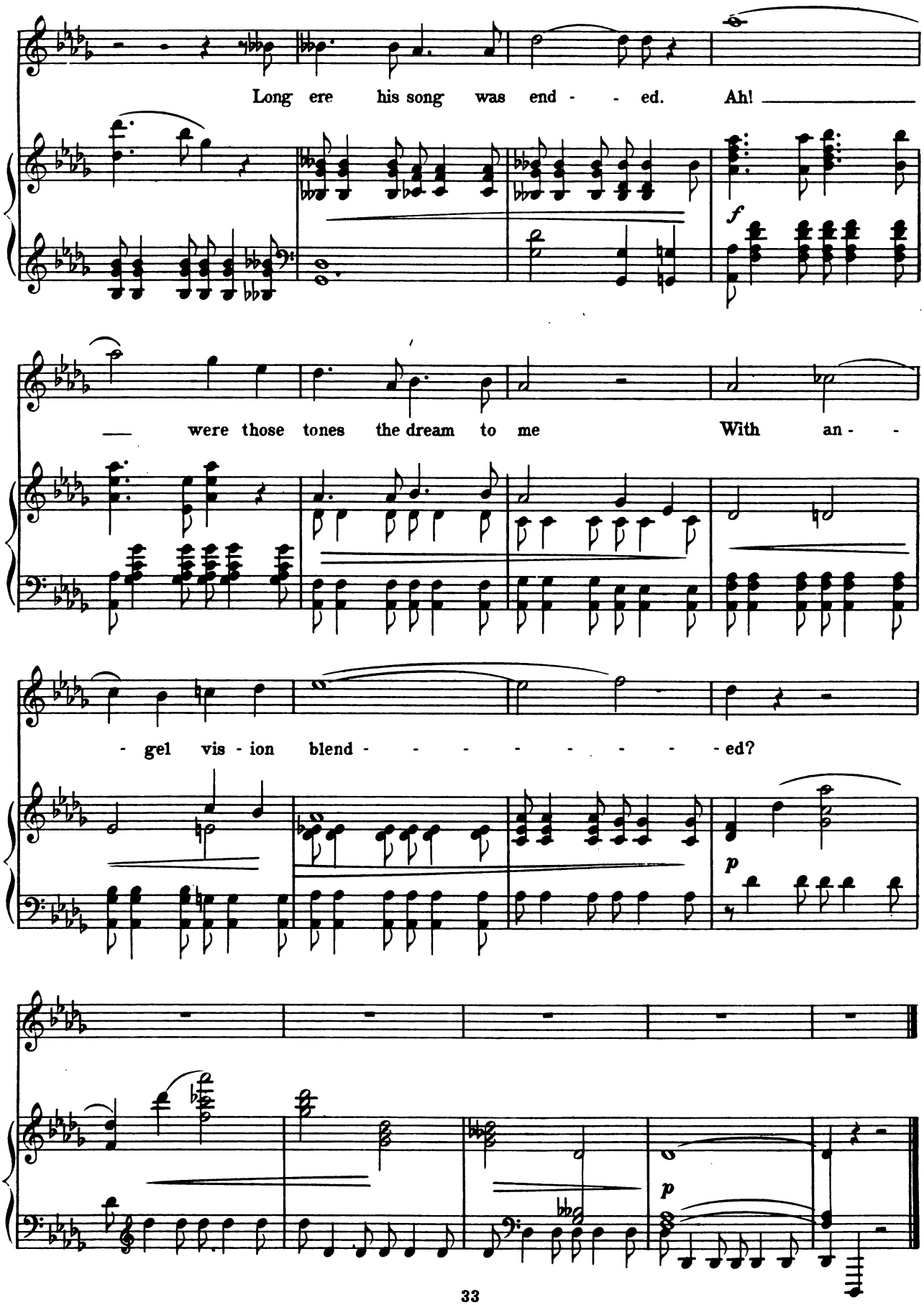
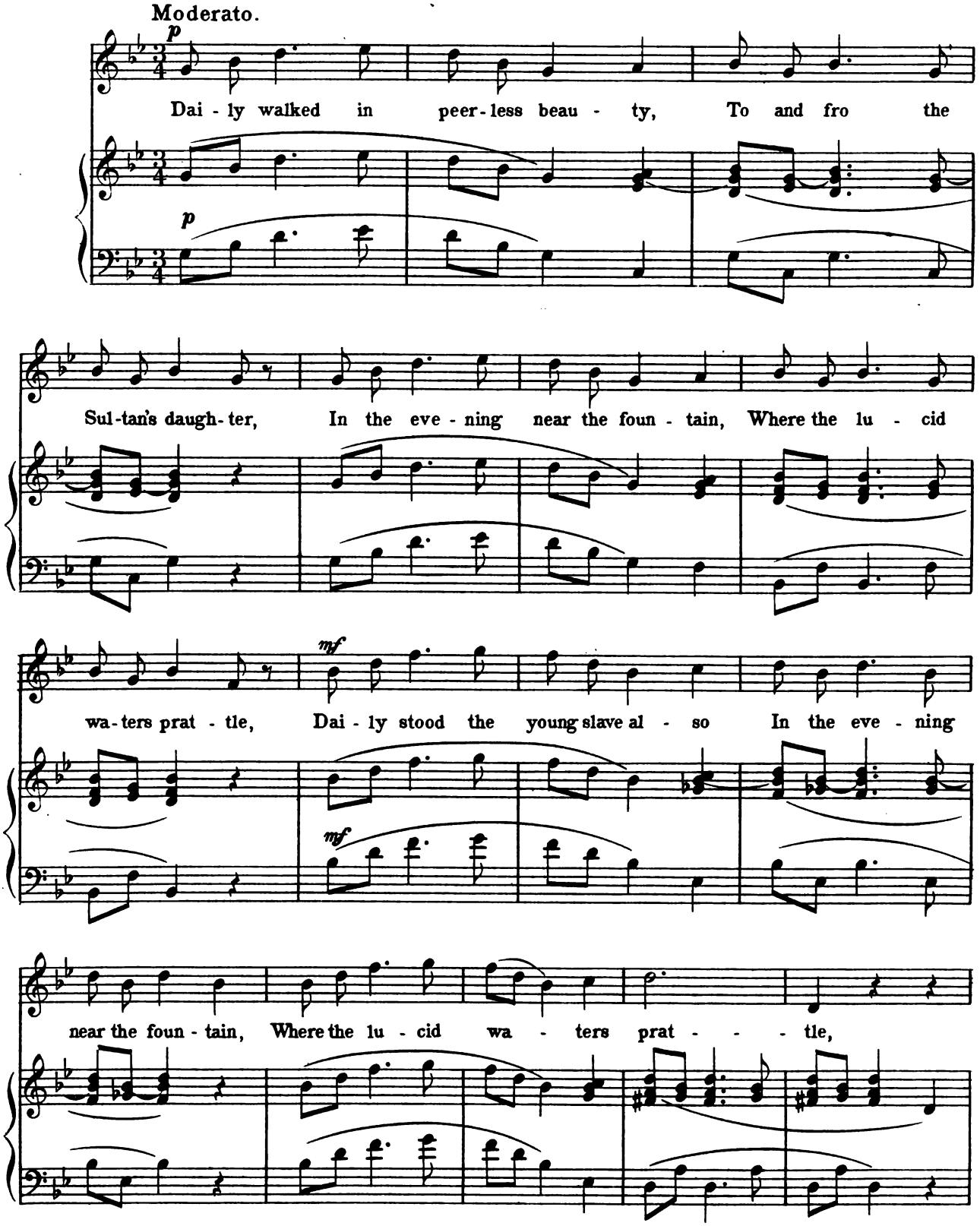
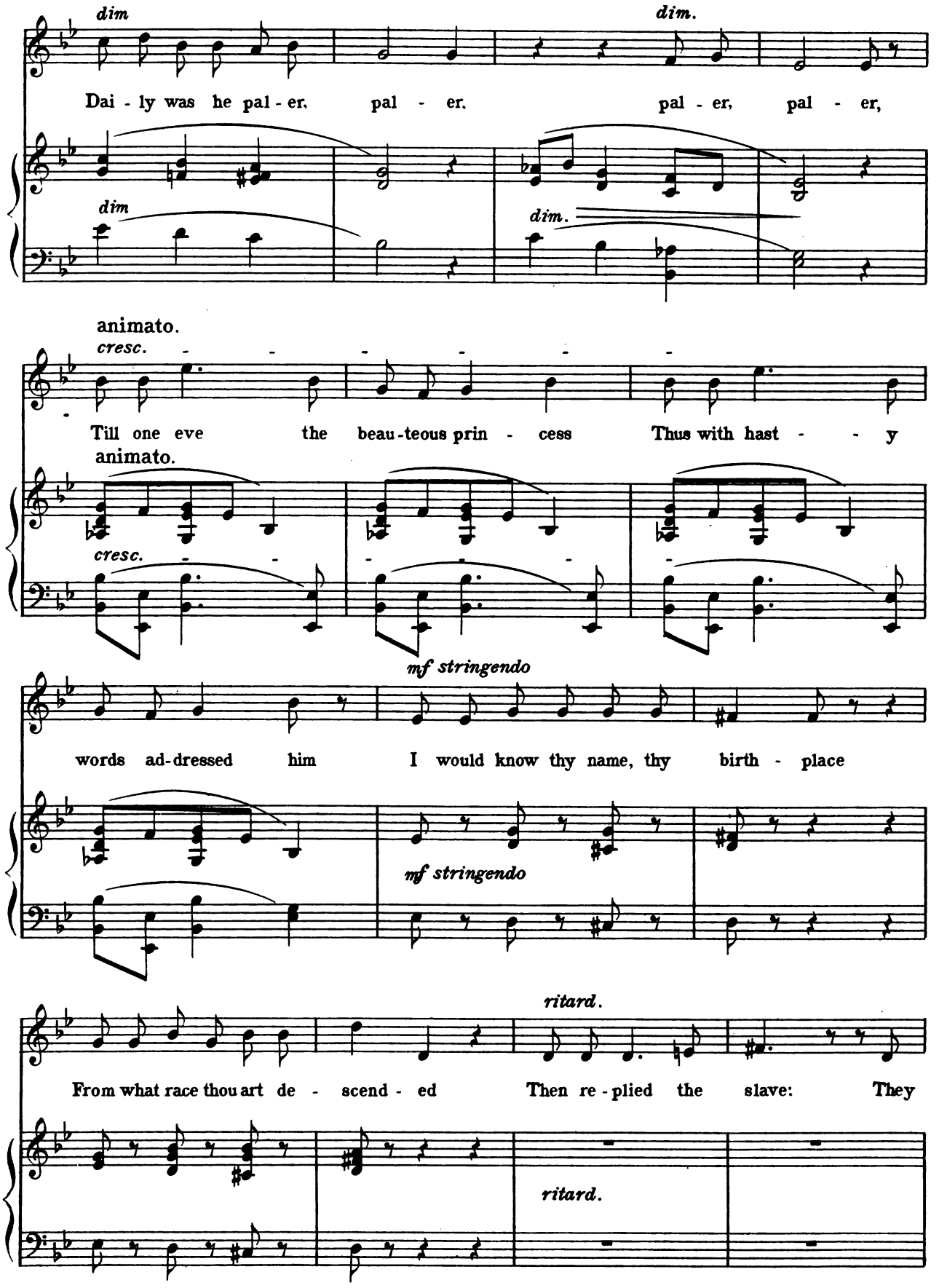
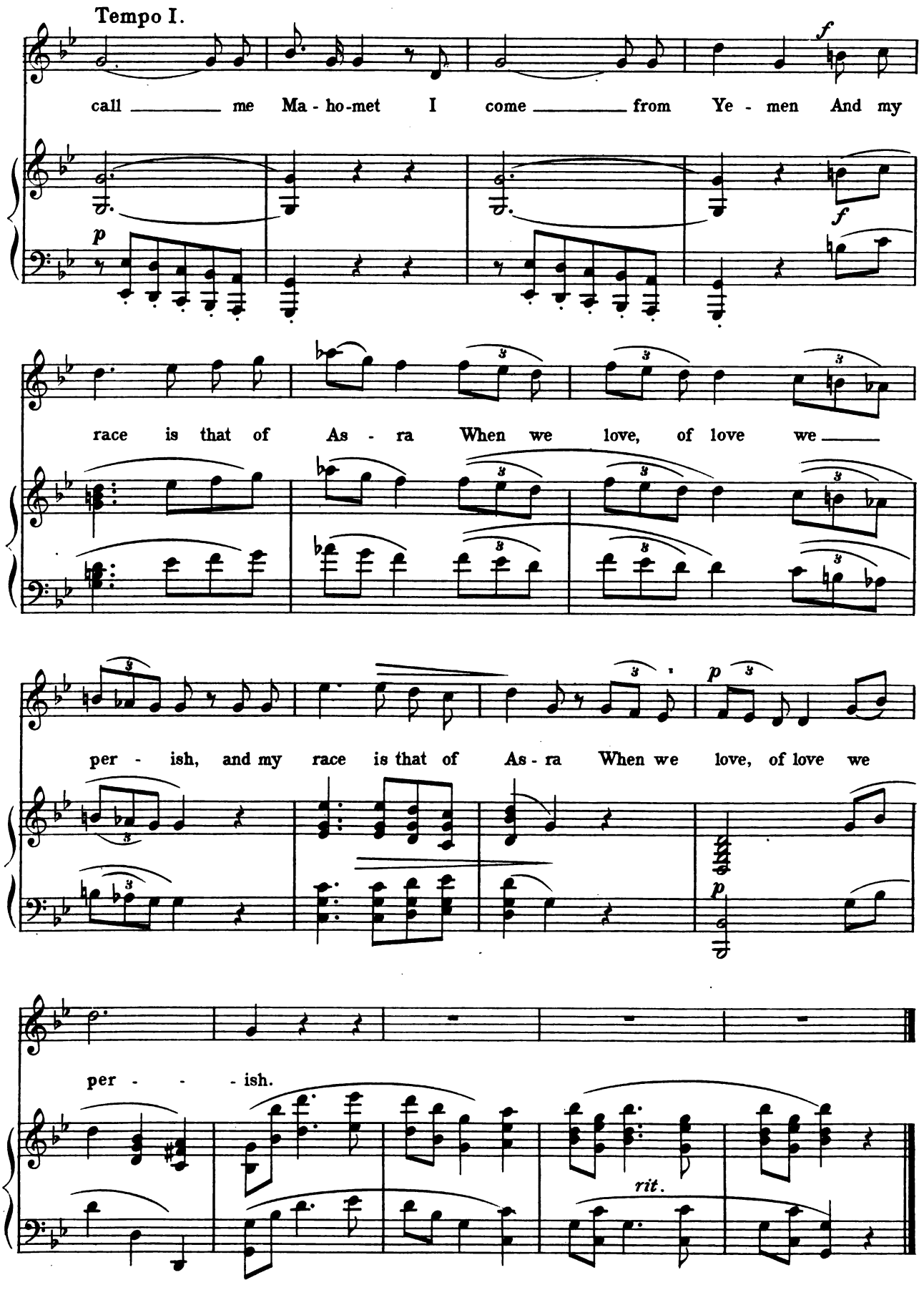
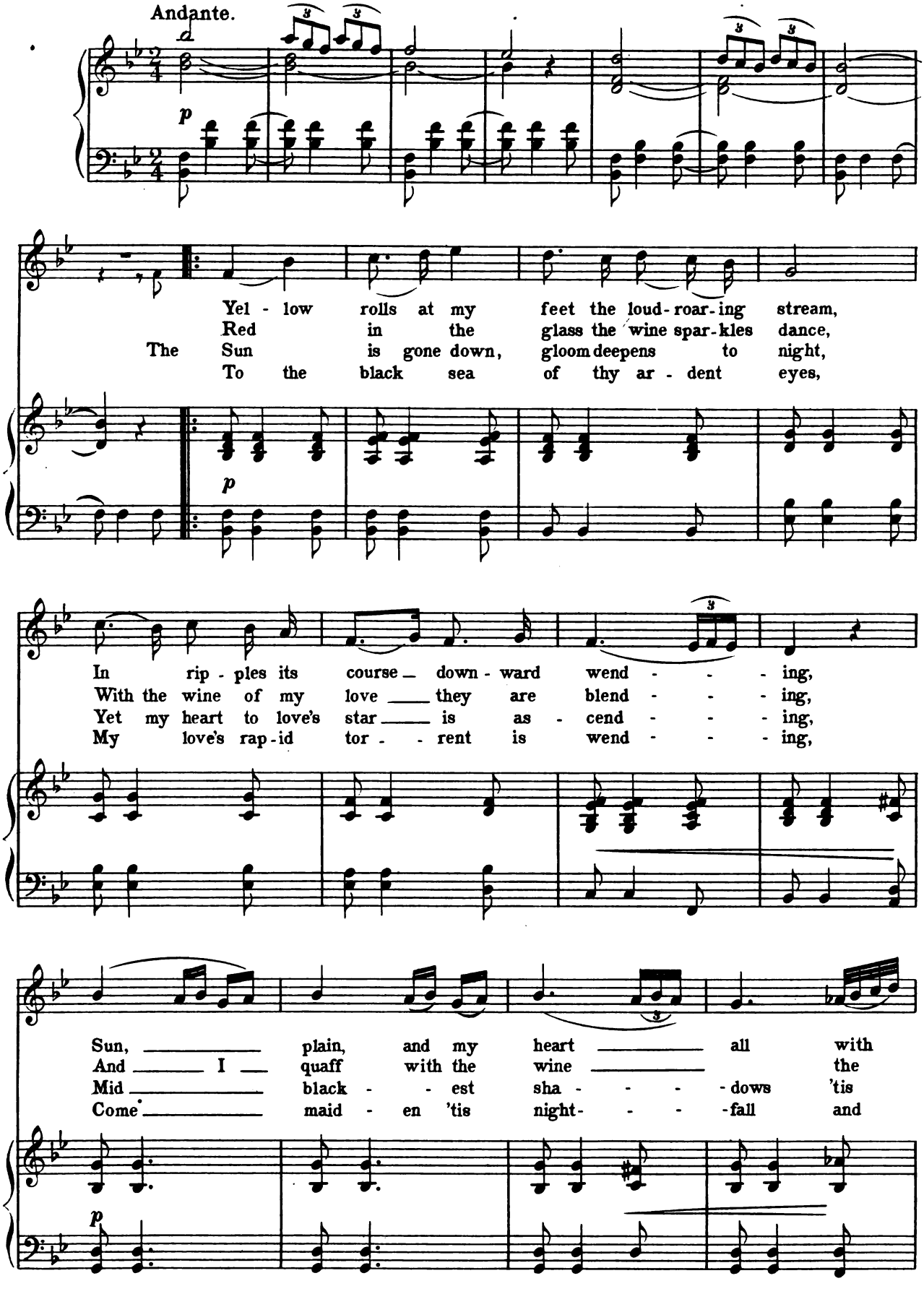
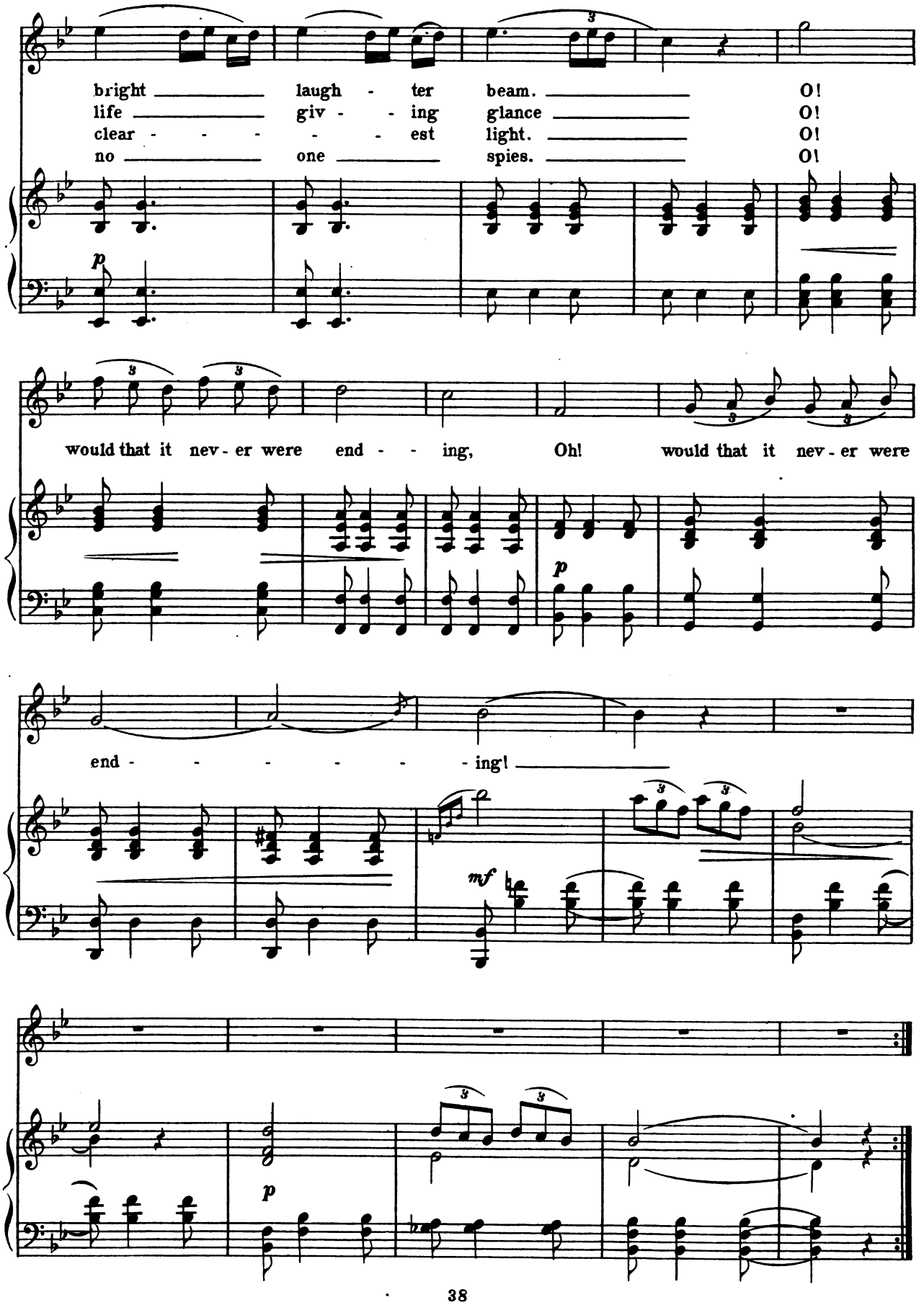
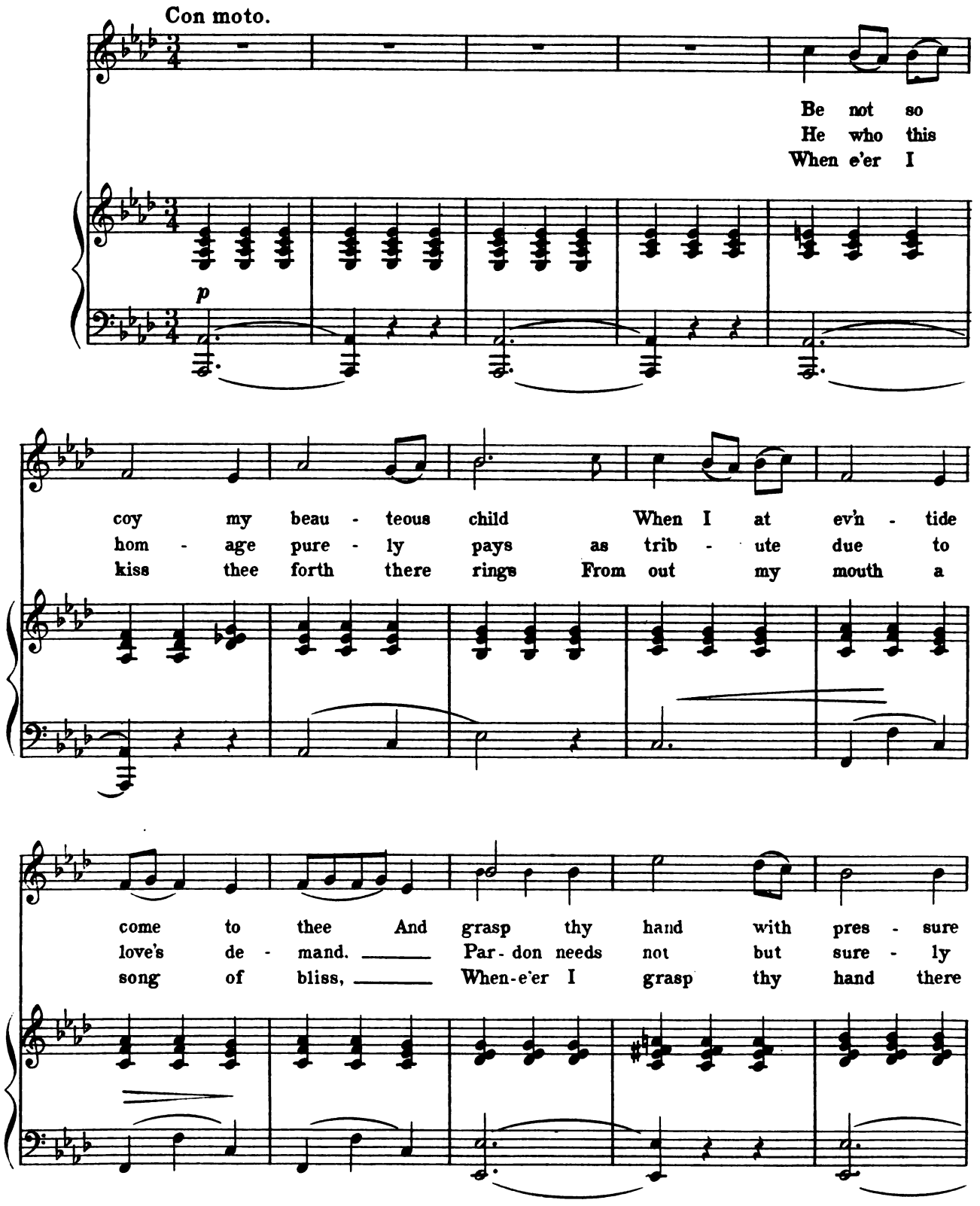
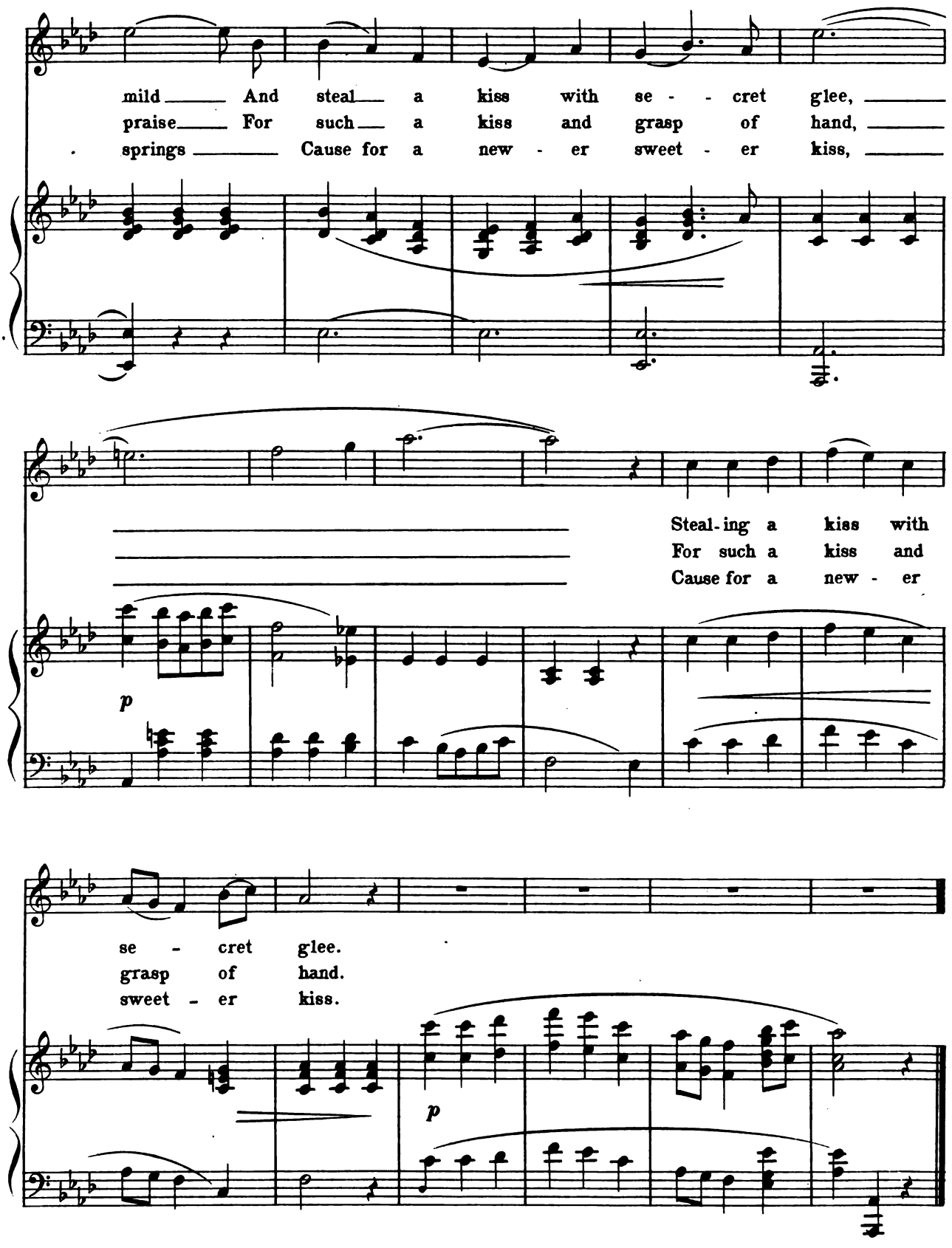
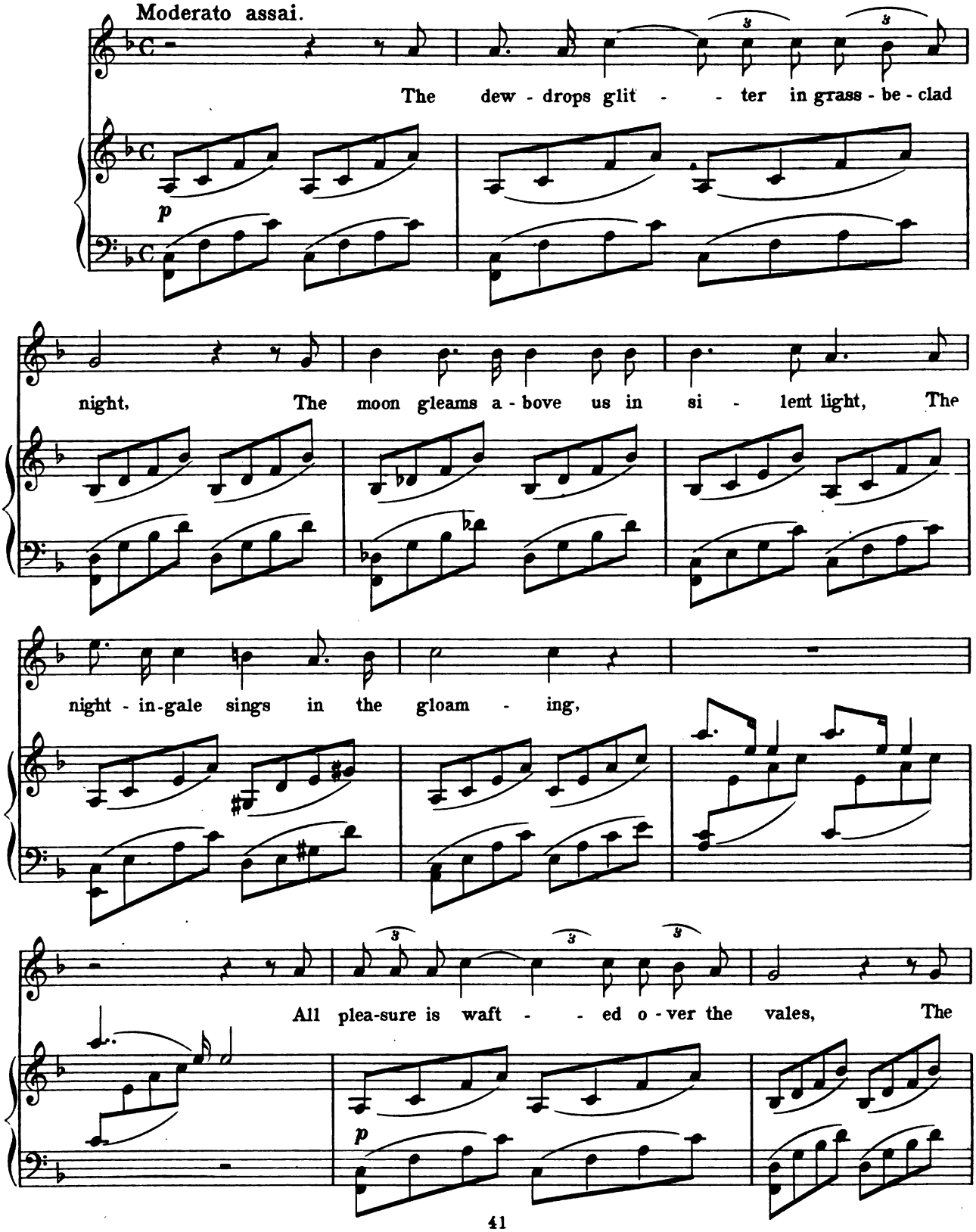
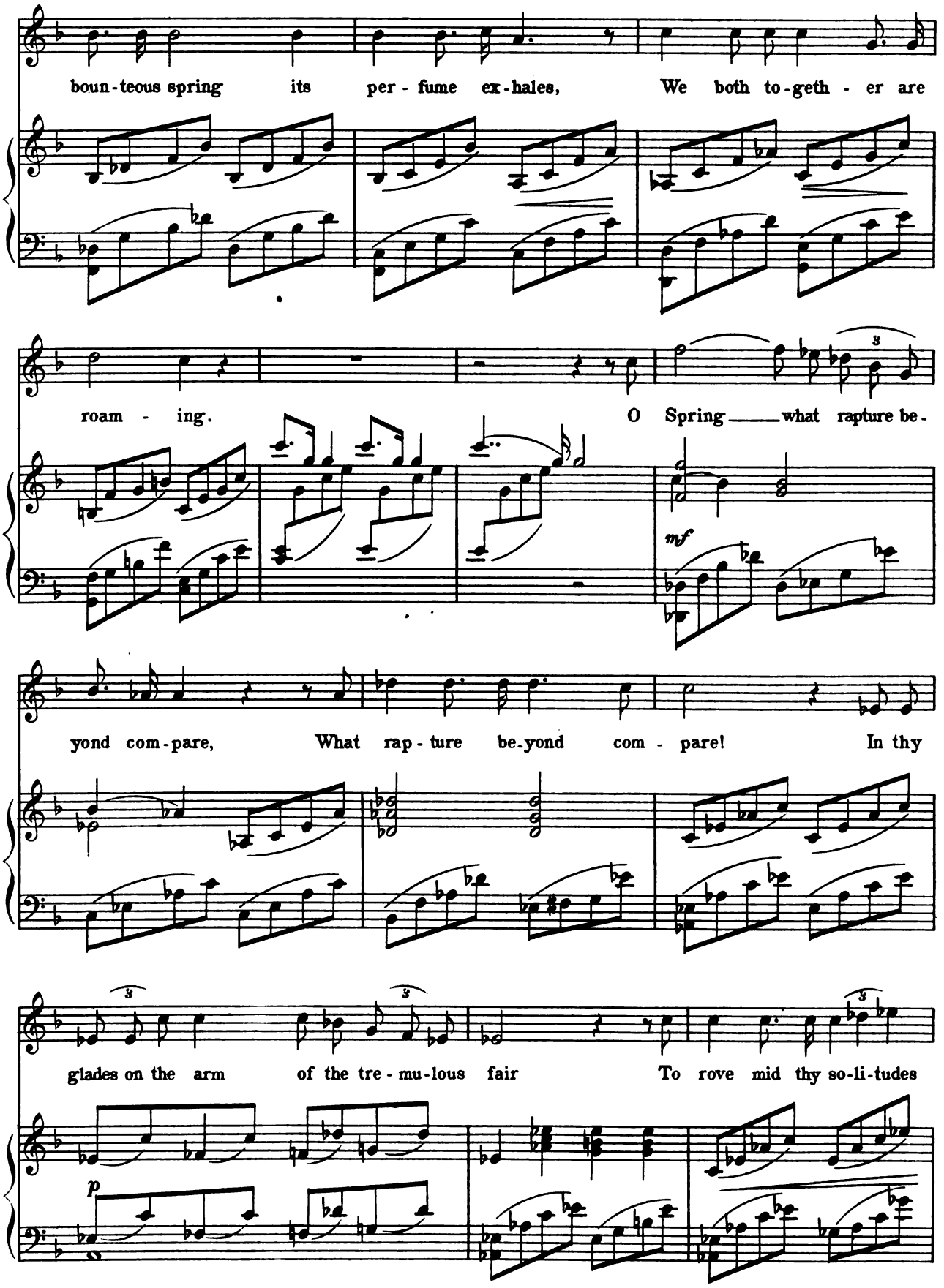
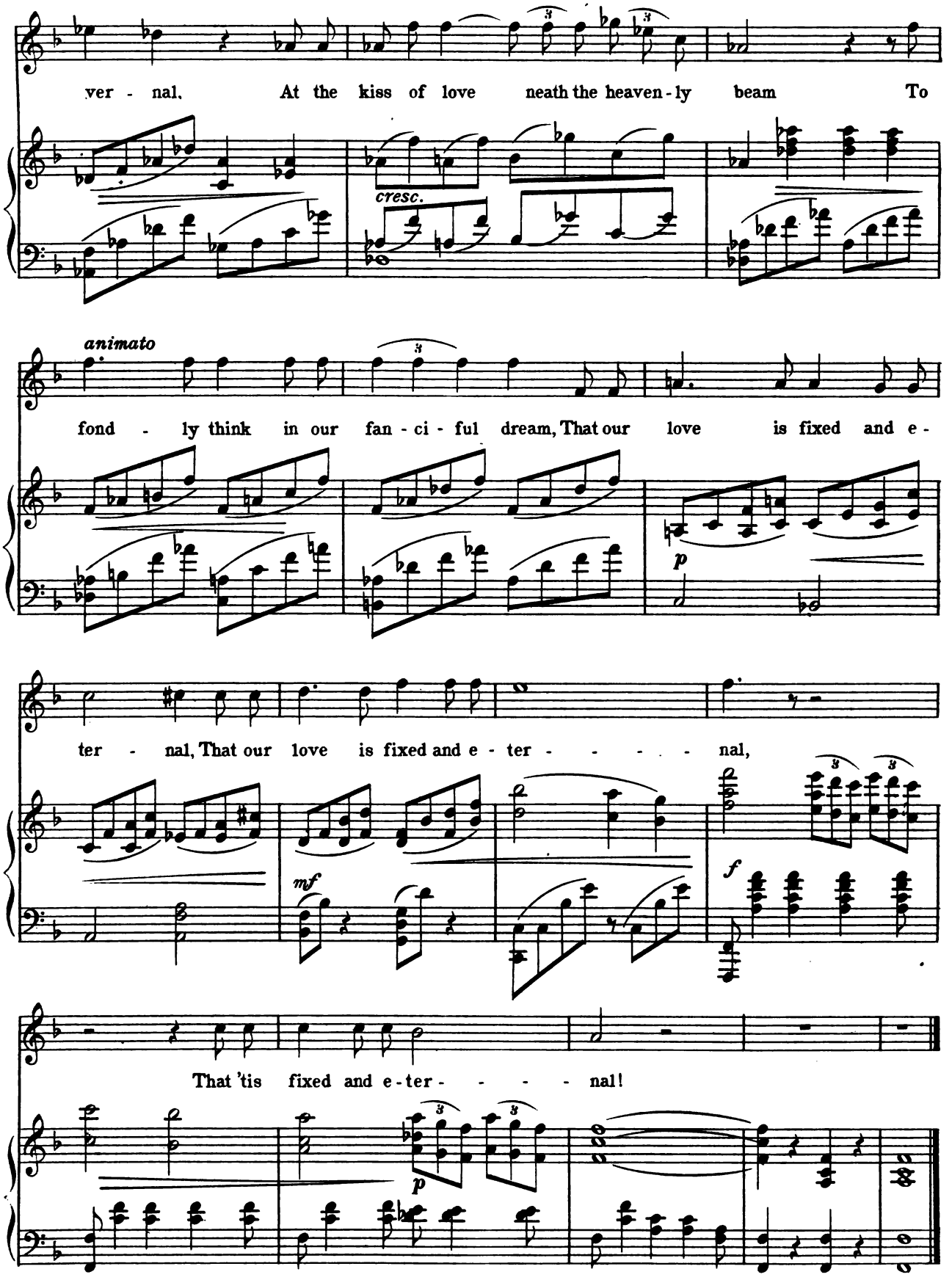
III. ROMANCE

cresc.

rit.
a tempo
f
f
f
cresc.
f
f
p
8

IV. 'THE DREAM'

Moderato.
On grass - clad hill I
p
light - ly slept, The broad high-way it crest - - ed A
dream en - tran - cing o'er me crept On an - gel wings it
mf
rest - - - - - ed. I

woke, a hea - vy sigh I raised O'er all a - round me
p
sad - - ly gazed, With dul - cet song The road a - long A
youth - ful sing - er wend - - - - - ed;
mf
He soon was hid by bush and tree,
p

Long ere his song was end - - ed. Ah!
f
were those tones the dream to me With an - -
- gel vis - ion blend - - - - - - - - - ed?
p
p

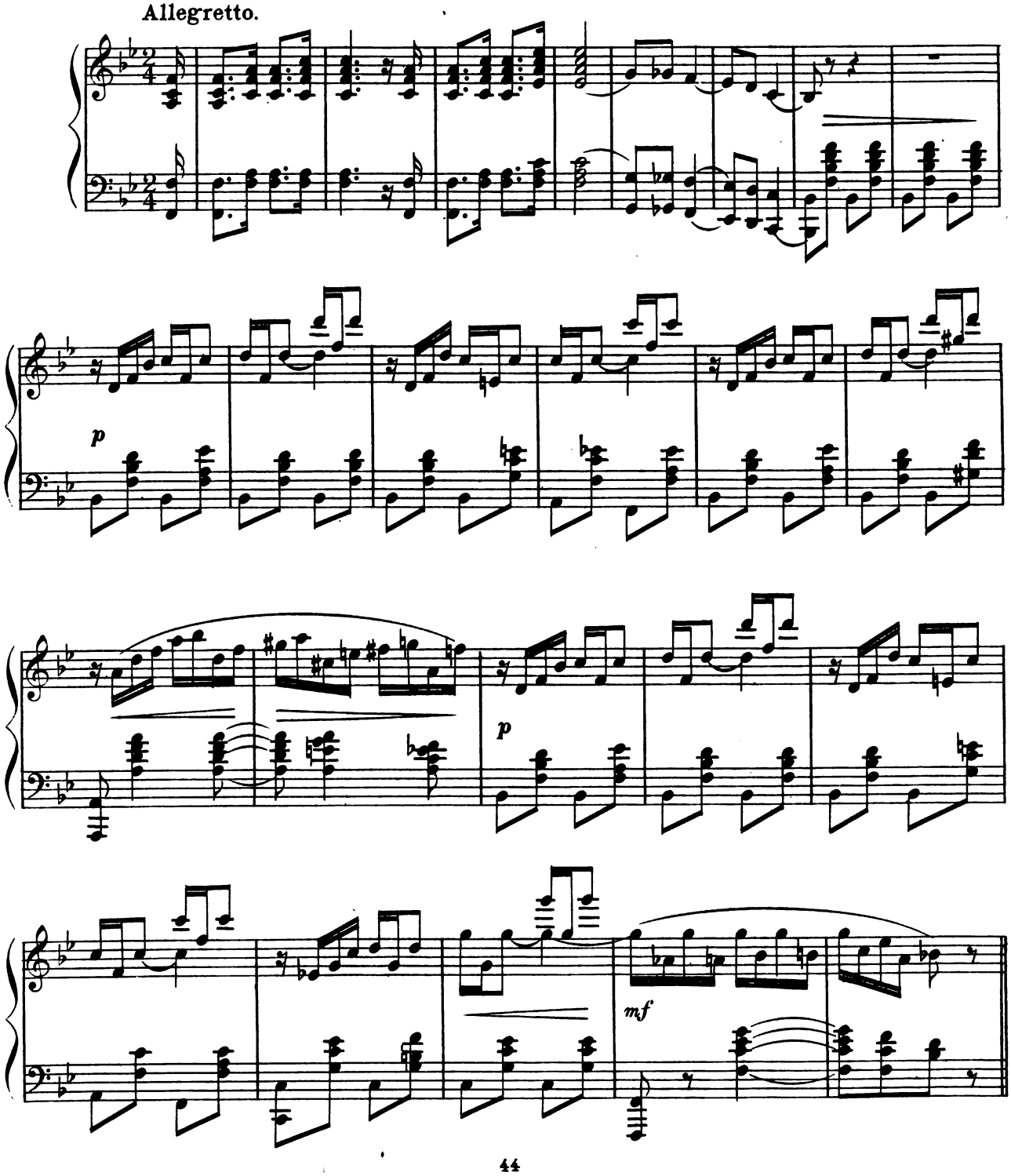
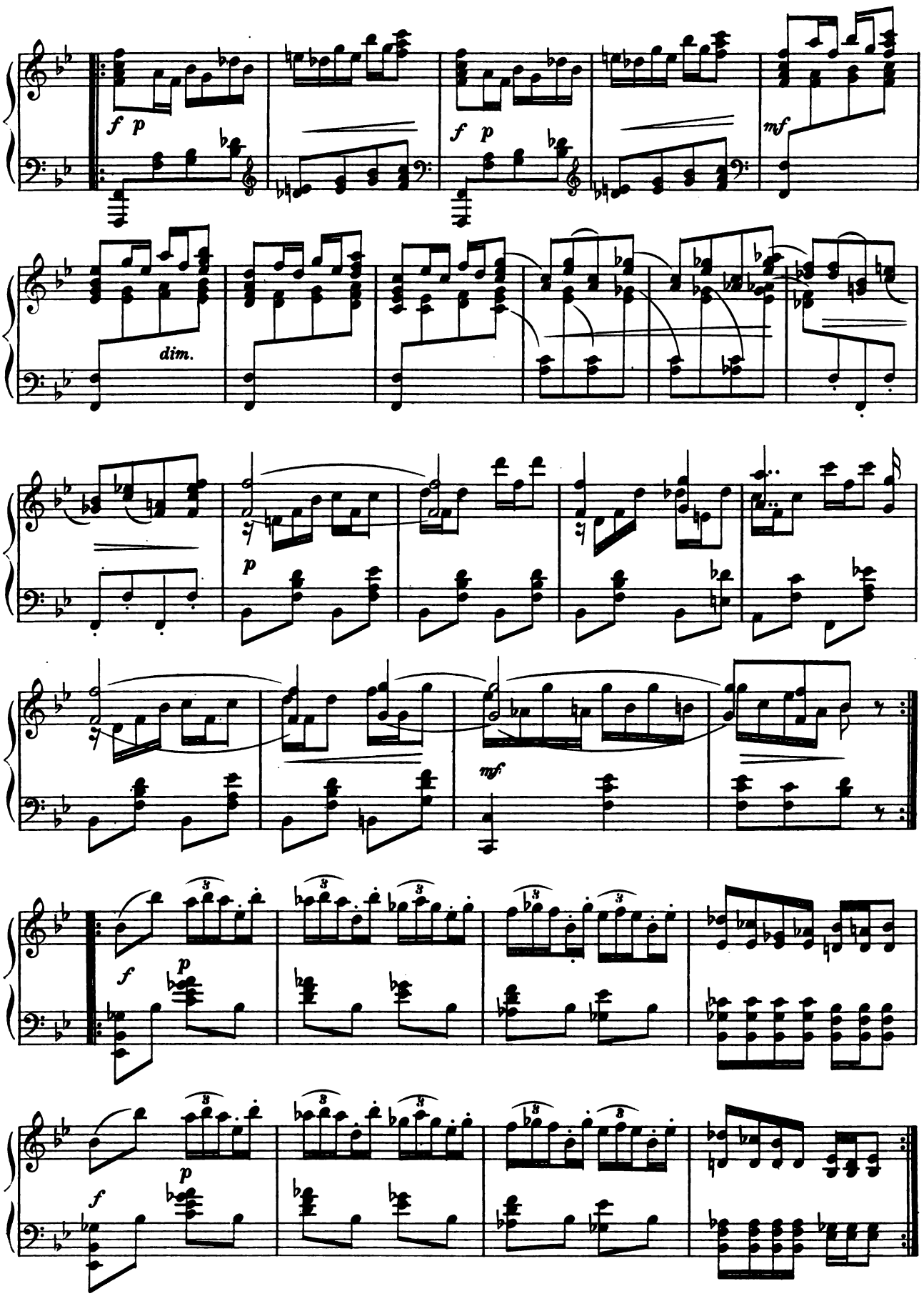
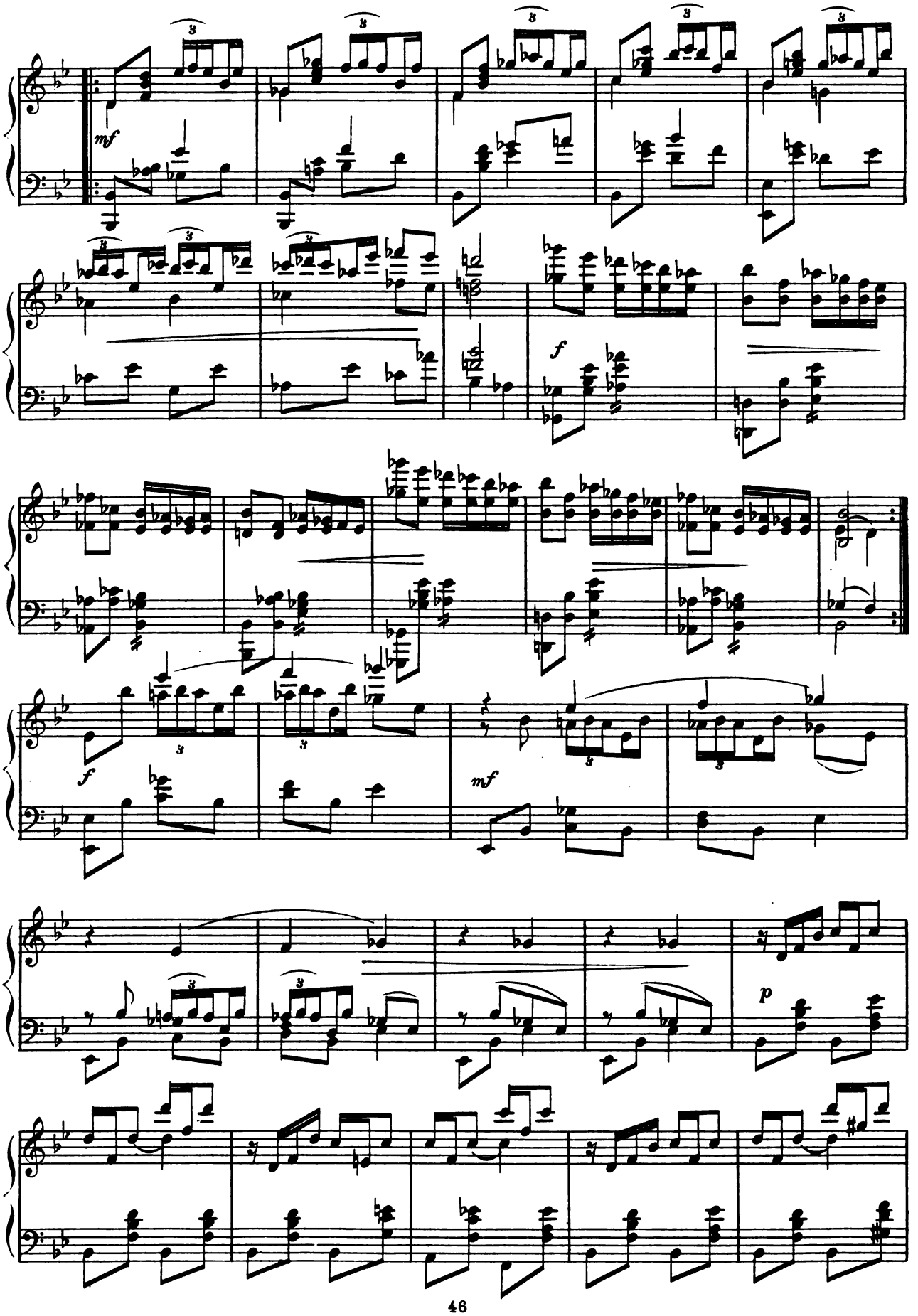
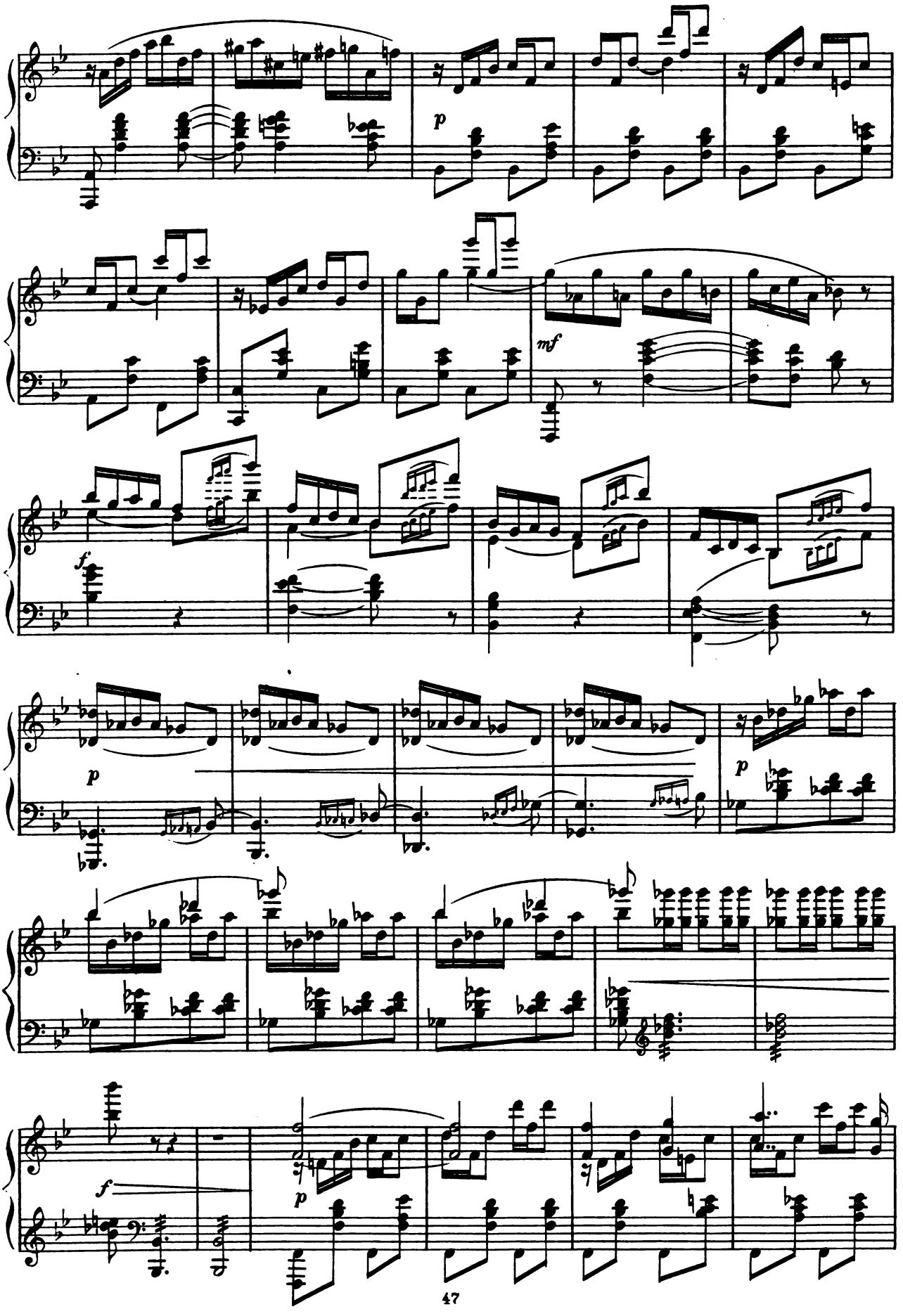
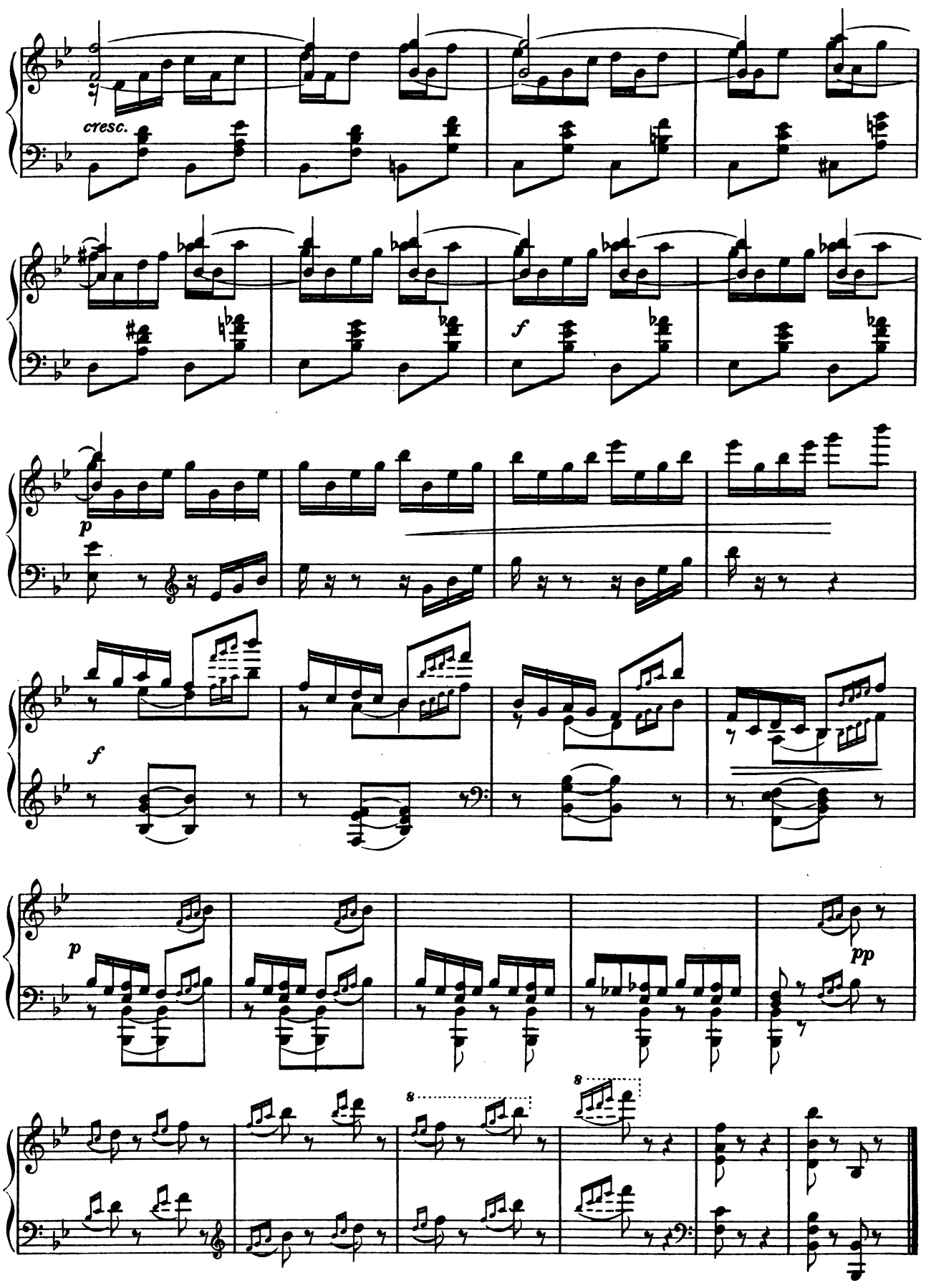
V. 'THE ASRA'

Moderato.
p
Dai - ly walked in peer - less beau - ty, To and fro the
Sul - tan's daugh - ter, In the eve - ning near the foun - tain, Where the lu - cid
mf
wa - ters prat - tle, Dai - ly stood the young slave al - so In the eve - ning
near the foun - tain, Where the lu - cid wa - ters prat - - - tle,

dim
dim.
Dai - ly was he pal - er, pal - er, pal - er, pal - er,
dim
dim.
animato.
cresc.
Till one eve the beau-teous prin - cess Thus with hast - - y
animato.
cresc.
mf stringendo
words ad-dressed him I would know thy name, thy birth - place
mf stringendo
ritard.
From what race thou art de - scend - ed Then re - plied the slave: They
ritard.

Tempo I.
call me Ma - ho-met I come from Ye - men And my
race is that of As - ra When we love, of love we
per - ish, and my race is that of As - ra When we love, of love we
per - - - ish.
rit.

VI. 'YELLOW ROLLS AT MY FEET'

Andante.
p
Yel - low rolls at my feet the loud - roar - ing stream,
Red in the glass the wine spar - kles dance,
The Sun is gone down, gloom deepens to night,
To the black sea of thy ar - dent eyes,
p
In rip - ples its course down - ward wend - - - ing,
With the wine of my love they are blend - - - ing,
Yet my heart to love's star is as - cend - - - ing,
My love's rap - id tor - - rent is wend - - - ing,
Sun, plain, and my heart all with
And I quaff with the wine the
Mid black - - est sha - - - - dows 'tis
Come maid - en 'tis night - - - - fall and
p

bright laugh - ter beam. O!
life giv - - ing glance O!
clear - - - - - - est light. O!
no one spies. O!
p
would that it nev - er were end - - ing, Oh! would that it nev - er were
p
end - - - - - - ing!
mf
p

VII. 'BE NOT SO COY'

Con moto.
Be not so
He who this
When e'er I
p
coy my beau - teous child When I at ev'n - tide
hom - age pure - ly pays as trib - ute due to
kiss thee forth there rings From out my mouth a
come to thee And grasp thy hand with pres - sure
love's de - mand. Par - don needs not but sure - ly
song of bliss, When-e'er I grasp thy hand there

mild And steal a kiss with se - cret glee,
praise For such a kiss and grasp of hand,
springs Cause for a new - er sweet - er kiss,
Steal-ing a kiss with
For such a kiss and
Cause for a new - er
p
se - cret glee.
grasp of hand.
sweet - er kiss.
p

VIII.. 'THE DEWDROPS GLITTER'

Moderato assai.
The dew - drops glit - - ter in grass - be - clad
p
night, The moon gleams a - bove us in si - lent light, The
night - in-gale sings in the gloam - ing,
All plea-sure is waft - - ed o - ver the vales, The
p

boun-teous spring its per-fume ex-hales, We both to-geth-er are
roam-ing. O Spring what rapture be-
mf
yond com-pare, What rap-ture be-yond com-pare! In thy
glades on the arm of the tre-mu-lous fair To rove mid thy so-li-tudes
p

ver - nal, At the kiss of love neath the heaven - ly beam To
cresc.
animato
fond - ly think in our fan - ci - ful dream, That our love is fixed and e -
p
ter - nal, That our love is fixed and e - ter - - - - - nal,
mf
f
That 'tis fixed and e - ter - - - - nal!
p

IX. BALLET

FROM 'FERAMORS'

f p
f p
mf
dim.
p
mf
f
p
f
p

mf
f
f
mf
p

p
mf
f
p
p
f
p

cresc.
f
p
f
p
pp
8
8

MASTERS IN MUSIC

GAETANO DONIZETTI

BORN 1797 : DIED 1848

VINCENZO BELLINI

BORN 1801 : DIED 1835

GAETANO DONIZETTI VINCENZO BELLINI

GAETANO DONIZETTI

Donizetti's eager, susceptible, easily excitable temperament set its mark on his personal appearance. Though longer-lived than Bellini, he was of much the same physical type.

VINCENZO BELLINI

Though attractive and interesting, Bellini's appearance was somewhat lacking in strength. He was of the blond Italian type, and his figure was characterized by delicate grace and elasticity.

VINCENZO BELLINI

BORN 1801: DIED 1835

GÄETANO DONIZETTI

BORN 1797: DIED 1848

AN English critic has said of the Donizetti music: "I find myself thinking of his music as I do of Domenichino's pictures of St. Agnes and the Rosario in the Bologna gallery, of the Diana in the Borghese Palace at Rome, as pictures equable and skilful in the treatment of their subjects, neither devoid of beauty of form nor of color, but which make neither the pulse quiver nor the eye wet; and then such a sweeping judgment is arrested by a work like the St. Jerome in the Vatican, from which a spirit comes forth so strong and so exalted that the beholder finds himself raised above all recollections of manner by the sudden ascent of talent into the higher world of genius. Essentially a second-rate composer, Donizetti struck out some first-rate things in a happy hour, such as the last act of 'La Favorita.'"

Both Donizetti and Bellini, though far inferior to their master in richness of resources, in creative faculty, and instinct for what may be called dramatic expression in pure musical form, were disciples of Rossini[1] in their ideas and methods of work. If it can be said of Rossini, in a musical sense, that he had "little Latin and less Greek," still more true is it of the two popular composers whose works have filled so large a space in the opera-house of the last thirty years, for their scores are singularly thin. Especially may this be said of Bellini, in many respects the greater of the two. There is scarcely to be found in music a more signal example to show that a marked individuality may rest on a narrow base.

Gäetano Donizetti was born at Bergamo, in northern Italy, November 29, 1797. His father sent him, at the age of seventeen, to Bologna to study music with Padre Mattei, who had also been Rossini's master. The young man showed no disposition for the heights of musical science as demanded by religious composition, and, much to his father's disgust, avowed his determination to write dramatic music. In ten years he pro-

[1] See MASTERS IN MUSIC, Part 19. — EDITOR

duced twenty-eight operas, but it was not till 1829 that the evidence of a strong individuality was given, for hitherto he had shown little more than a slavish imitation of Rossini. 'Anna Bolena' was produced at Milan and gained him great credit. It was first interpreted by Pasta and Rubini, and Lablache won his earliest London triumph in it. 'Marino Faliero' was composed for Paris in 1835, and 'L'Elisir d'Amore,' one of the most graceful and pleasing of Donizetti's works, for Milan in 1829. 'Lucia di Lammermoor,' based on Walter Scott's novel, was given to the public in 1836, and has remained the most popular of the composer's operas. In 1840 Donizetti visited Paris, producing in rapid succession 'I Martiri,' 'La Fille du Regiment,' and 'La Favorita.'

'La Favorita' was put on the stage at the Académie with a magnificent cast and scenery, and achieved a success immediately great. As a dramatic opera it stands in the van of all the composer's productions. The whole of the grand fourth act, with the exception of one cavatina, was composed in three hours. Donizetti had been dining at the house of a friend who was engaged in the evening to go to a ball. On leaving the house he begged the composer to stay and finish his coffee, of which he was inordinately fond. Donizetti sent out for music paper, and finding himself in the vein for composition, went on writing till the completion of the work. He had just put the final stroke to the celebrated "Viens dans un autre patrie" when his friend returned, at one in the morning, to congratulate him on his excellent method of passing the time, and to hear the music sung for the first time from Donizetti's own lips.

After visiting Rome, Milan, and Vienna, for which last city he wrote 'Linda di Chamouni,' Donizetti returned to Paris, and in 1843 wrote 'Don Pasquale' for the Théâtre Italien, and 'Don Sebastian' for the Académie. The production of 'Maria di Rohan' in Vienna the same year gave Ronconi the opportunity to prove himself not merely a fine buffo singer, but a noble tragic actor. In this work Donizetti displays that rugged earnestness and vigor so characteristic of Verdi; and had his life been greatly prolonged, we might have seen him ripen into a passion and power at odds with the elegant frivolity which for the most part tainted his musical quality. Donizetti's last opera, 'Caterina Comaro,' the sixty-third one represented, was brought out at Naples in the year 1844 without adding to his reputation.

In composing, Donizetti never used the pianoforte, writing with great rapidity and never making corrections. He could not do anything without a small ivory scraper by his side, though never using it. It was given him by his father when commencing his career, with the injunction that, as he was determined to become a composer, he should make up his mind to write as little rubbish as possible—advice which he sometimes forgot.

The first signs of the malady which was the cause of the composer's death had already shown themselves in 1845. Fits of hallucination and all the symptoms of approaching derangement displayed themselves

with increasing intensity. An incessant worker, overseer of his operas on twenty stages, he had to pay the tax by which his fame became his ruin. It is reported that he anticipated the coming scourge; for during the rehearsals of 'Don Sebastian' he said, "I think I shall go mad yet." At last paralysis seized him, and in January, 1846, he was placed under the care of the celebrated Dr. Blanche at Ivry. In the hope that the mild influence of his native air might heal his distempered brain, he was sent to Bergamo in 1848, but died there April 8.

"More than four thousand persons," relates his valet, Antoine, in a letter, "were present at his funeral. The procession was composed of the numerous clergy of Bergamo, the most illustrious members of the community and its environs, and of the civic guard of the town and the suburbs. The discharge of musketry, mingled with the light of three or four thousand torches, presented a fine effect; the whole was enhanced by the presence of three military bands. The young gentlemen of Bergamo insisted on bearing the remains of their illustrious fellow townsman, although the cemetery was a league and a half from the town. Never, hitherto, had such great honors been bestowed on any member of that city."

VINCENZO BELLINI was born in 1801, in the town of Catania, on the eastern coast of Sicily, and took his first lessons of his father, an organist there. He was early sent, by the generosity of a noble patron, to the Naples Conservatory, where he was a fellow pupil of Mercadante. Bellini's early works (for he composed three before he was twenty) so pleased Barbaja, the manager of the San Carlo and La Scala theaters, that he entrusted the youth with the libretto of 'Il Pirata,' to be composed for representation at Florence. La Scala rang with plaudits when the opera was produced, and Bellini's career was assured. 'I Capuletti' was his next successful opera, performed at Venice in 1829, but it never became popular out of Italy.

The significant period of Bellini's life was in the year 1831, which produced 'La Sonnambula,' followed the next season by 'Norma.' Both these were written for and introduced before the Neapolitan public. In these works he reached his highest development, and by them he is best known to fame. The opera story of 'La Sonnambula,' by Romani, an accomplished writer and scholar, is one of the most effective ever put into the hands of a composer. The music of this opera, throbbing with pure melody and simple emotion, as natural and fresh as a bed of wild flowers, went to the heart of the universal public, learned and unlearned.

'Norma' was also a grand triumph for the young composer from the outset, especially as the lofty character of the Druid priestess was sung by that unapproachable lyric tragedienne, Madame Pasta. Bellini is said to have had this queen of dramatic song in his mind in writing the opera, and nobly did she vindicate his judgment, for there was no Euro-

pean audience that was not thrilled and carried away by her masterpiece of acting and singing in this part. Bellini himself considered 'Norma' his masterpiece. A Parisian lady attempted to extract from him his preference of his own works. She finally overcame his evasions by the query, "But if you were out at sea, and should be shipwrecked—" "Ah," he cried, without allowing her to finish, "I would leave all the rest and try to save 'Norma.'"

'I Puritani' was composed for and performed at Paris in 1834 by that splendid quartet of artists, Grisi, Rubini, Tamburini, and Lablache. Bellini compelled the singers to execute after *his* style. While Rubini was rehearsing the tenor part the composer cried out in rage, "You put no life into your music. Show some feeling. Don't you know what love is?" Then, changing his tone, "Don't you know your voice is a gold-mine that has not been fully explored? You are an excellent artist, but that is not sufficient. You must forget yourself and represent Gualtiero. Let 's try again." The tenor, stung by the admonition, then gave the part magnificently. After the success of 'I Puritani,' the composer received the Cross of the Legion of Honor, an honor then not often bestowed. The 'Puritani' season is still remembered, it is said, with peculiar pleasure by the older connoisseurs of Paris and London, as the enthusiasm awakened in musical circles has rarely been equaled.

Bellini placed himself under contract to write two new works immediately, one for Paris, the other for Naples, and retired to the villa of a friend at Puteaux to insure the more complete seclusion. Here, while pursuing his art with almost sleepless ardor, he was attacked by his fatal malady, intestinal fever.

"From his youth up," says one of his biographers, "his eagerness in his art was such as to keep him at the piano night and day, till he was forcibly obliged to leave it. The ruling passion accompanied him through his short life, and by the assiduity with which he pursued it he brought on the dysentery which closed his brilliant career, peopling his last hours with the figures of those to whom his works owed so much of their success. During the moments of delirium which preceded his death he was constantly speaking of Lablache, Tamburini, and Grisi; and one of his last recognizable impressions was that he was present at a brilliant representation of his last opera. He died September 23, 1835."—FROM G. T. FERRIS'S 'GREAT ITALIAN AND FRENCH COMPOSERS'

WE are fortunate in possessing a very vivid description of Bellini's personality, from the pen of the great German poet and satirist, Heine. Heine writes, in part, as follows:

"Bellini was of a tall, up-shooting, slender figure, which always moved gracefully; coquettish, looking as if just emerged from a band-box; a regular, but large, delicately rose-tinted face; light, almost golden hair, worn in wavy curls; a high, very high,

marble forehead, straight nose, light blue eyes, well-sized mouth, and rounded chin. His features had something vague in them, a want of character, something milk-like; and in this milk-like face flitted sometimes a painful-pleasing expression of sorrow. It was this shallow sorrow that the young maestro seemed most willing to represent in his whole appearance. His hair was dressed so fancifully sad; his clothes fitted so languishingly round his delicate body; he carried his cane so idyl-like, that he reminded me of the young shepherds we find in our pastorals, with their crooks decorated with ribbons. His whole walk was so innocent, so airy, so sentimental. The man looked like a sigh in pumps and silk stockings."

THE ART OF BELLINI AND DONIZETTI

W. F. Apthorp — *'The Opera, Past and Present'*

IN passing from Cimarosa [1749–1801] to the next generation of composers in Italy we are struck with what seems very like a disruption of continuity in the evolution of Italian opera; with Rossini's arrival upon the stage its general aspect, its whole physiognomy, seem to undergo a sudden transformation. The fact is that, even before Rossini, the great Italian musical decadence of the first half of the nineteenth century, destined soon to acquire a terrific momentum, was already setting in. Instrumental composition had for some time been entirely neglected in Italy, save in the one matter of the opera overture, or *sinfonia;* the old glory of Italian church music was still upheld by the Chevalier Sarti alone; after him it went pretty well to the dogs.

The only form cultivated with any enthusiasm was the opera. The Italian operatic conquest of the musical world was complete; Italian opera, sung by Italian singers, was an established fact in France, Germany, and England, and held its own well in competition with the home-made article. Italy had become authorized operatic purveyor to the world, especially to the aristocratic, fashion-setting part thereof. But, with all this enormous production and exportation of operas, Italy had stopped importing anything whatsoever of the musical sort; even musical ideas were stopped at the frontier. Italy held herself absolutely aloof from the great new musical development then going forward with giant strides in Germany, shut herself up within her own boundaries, and depended wholly upon her own resources. The result was a sort of musical inbreeding that made a disastrous drain upon the artistic stamina of the nation, utterly uncompensated for by the introduction of any fresh foreign strain. The country was sapping its musical strength with a vengeance!

Everything suffered. Italian musical instruction deteriorated, neither was it much heeded; for the younger generation began running away from conservatories before its technical education was half completed, so that the whole musical production of the country soon began to labor under the most terrible handicap that can be set upon any kind of creative art, a defective and inadequate technique. It did not take a generation for the Italians to fall, as musical craftsmen, immeasurably behind the Germans, whom they had once taught. Let no one rant about the glory of pure genius and Music's speaking to the heart; the truth that cannot be got round is that a general deterioriation in technical ability, in the ability to dò, in any nation is a sure diagnostic symptom of artistic decay.

One finds in the generation of Italian composers that came after Cimarosa a marked technical falling off, evinced in a general impoverishment and stunting of the musical forms employed. Especially noteworthy is the monotonous paucity of these forms. The only thorough technical mastery shown is an admirable skill in treating the human voice, and in handling the orchestra so as to make the voice effective. Save for this, the best that can be said for these composers, technically speaking, is that, with the keen practical instinct of genius, they adapted themselves wonderfully well to the situation, and attempted no tasks beyond their powers.

[At this point in Mr. Apthorp's account comes an excellent discussion of Rossini, the substance of which will be found in MASTERS IN MUSIC, Part 19, page 8.—EDITOR]

After Rossini, the strongest men of the period were Donizetti and Bellini. Their contemporary fame was by no means equal to his, but they still held their own well, side by side with him, and eventually showed a greater power of survival. Their genius was more essentially dramatic than his. Perhaps it were wrong to say that they had more dramatic power than he could show, at a pinch; but the dramatic instinct, the dramatic mood, was more habitual with them. They were men of constitutionally warmer feeling than he.

One can hardly find another pair of composers whose artistic nature and work exhibit such curious inconsistencies. In this respect they are far more characteristic types of the Italian opera of their period than Rossini himself. From whatever point of view they may be considered, it must be owned in the end that their genius was distinctly emotional and dramatic; they had the reddest of blood in their veins, and a very poignant faculty of expression. Yet the musical forms in which they worked were, for the most part, quite as undramatic and unscenic as Rossini's. Their succeeding in being dramatic in spite of it all is perhaps the best proof of the quality of their genius. Then, take their style. In one sense it was simplicity and naturalness itself, even verging, in Bellini's case, dangerously on *niaiserie*. But, in another sense, it was as sophisticated, as full of what the French call *raffinement*, as any known to history; especially so in the matter of expression, in which it often

pinched itself to absolute preciosity. With them, the frankest outpouring of genuinely warm emotion went hand in hand with a calculated appeal to a highly cultured taste. But their passion was none the less real for all this super-refined preciosity of expression; all the rose-water they poured upon it could not quench its flame.

R. A. Streatfield *'The Opera'*

THE music of Donizetti is now paying the price of a long career of popularity by enduring a season of neglect. His tragic operas, which were the delight of opera-goers in the fifties and sixties, sound cold and thin to modern ears. There is far more genuine life in his lighter works, many of which still delight us by their unaffected tunefulness and vivacity. Though the grandiose airs and sham tragedy of Lucia have long since ceased to impress us, we can still take pleasure in the unaffected gaiety of 'La Fille du Regiment' and 'Don Pasquale.' These and many similar works were written *currente calamo*, and though their intrinsic musical interest is of course very slight, they are totally free from the ponderous affectations of the composer's serious operas. Here we see Donizetti at his best, because here he writes according to the natural dictates of his imagination, not in accordance with the foolish or depraved taste of fashionable connoisseurs.

Different as was the talent of Bellini from that of Donizetti, his fate has been the same. After holding the ear of Europe for many years, he has fallen at the present time completely into the background, and outside the frontiers of Italy his works are rarely heard. Bellini had no pretensions to dramatic power. His genius was purely elegiac in tone, and he relied entirely for the effect which he intended to produce upon the luscious beauty of his melodies, into which, it must be admitted, the great singers of his time contrived to infuse a surprising amount of dramatic force. In an age of fustian and balderdash Bellini stood apart, a tender and pathetic figure, with no pretensions to science, but gifted with a stream of melody as copious, unaffected, and sincere as has ever fallen to the lot of a composer for the stage.

A. Elson *'A Critical History of Opera'*

WHILE Germany, developing her greatness in music, was giving to the world such men as Bach, Handel, Haydn, Mozart, Beethoven, Schubert, and other lesser lights, Italy was proceeding in the opposite direction. In the days of Allegri, Palestrina, and the school of vocal part-writing, Italy possessed music that was equal to any. But instead of advancing, as Germany did, the Southern country went steadily backward, despite the

efforts of Scarlatti and his pupils; its composers forgot the glories of the sacred school, and produced nothing worthy to take its place.

The only important work done was in the field of opera. But since opera, by its very nature, must please the popular taste in order to succeed, it follows that if the public enjoy trivial works those will be the ones that flourish. Italy, unlike Germany, is a land of singing rather than of music, and as soon as emphasis is placed on things vocal rather than things dramatic, on manner rather than matter, deterioration is certain to result. The consequence is that the works of Rossini and his compeers, despite their fluent brilliancy and perfection of technique, are composed of flimsy material, and rely for their support on a public that is often frankly unmusical. . . .

The works of Donizetti and Bellini show less of orchestral vigor than those of Rossini, and rely more on the popularity of their vocal numbers. Donizetti's tragic operas, which were received so well in their time, are now seen to be utterly conventional in form, and without any depth of musical thought, and they survive chiefly to augment the fame of some popular soprano. His 'Lucia di Lammermoor' is perhaps the most flagrant example of its school, and its fierce and tragic libretto is accompanied by some of the most sugary melodies that ever appeared in the pages of the Italian singing-dramas.

In lighter vein Donizetti showed all the usual excellence of his race. It cannot be too often repeated, however, that this national success is not due to any special efforts on the part of the composers, but to the fact that while they wrote tragedies for the singers their comedies were intended for the actors. The *buffo* works, therefore, always display the proper operatic structure, while the vocal concerts that masquerade as serious operas show the anomaly of singing supported by an incidental libretto. . . . The inimitable brightness of Donizetti, and the evident power of Rossini as shown in his last work, amply prove that both men were greater than their school, and that the true count in the musical indictment against them lies in their yielding to the mandates of a depraved public taste.

Richard Wagner *'Prose Works,' English Edition, Volume II*

Rossini's strong and opulent nature has outlived the consumptive variations of Bellini and Donizetti on his own voluptuous theme.

'Prose Works,' Volume VII

With tolerable certainty we may contend that those inspired by Beethoven's music have been more active and energetic citizens of State than those bewitched by Rossini, Bellini, and Donizetti, a class consisting for the most part of rich and lordly do-nothings.

H. S. Edwards *'History of the Opera'*

MOST of the great singers of the modern school—indeed, all who have appeared since and including Madame Pasta — have gained their reputation chiefly in Bellini's and Donizetti's operas. They formed their style, it is true, by singing Rossini's music; but as the public will not listen forever even to such operas as 'The Barber of Seville' and 'Semiramide,' it was necessary to provide the new vocalists from time to time with new parts; and thus "Amina" and "Anna Bolena" were written for Pasta; "Elvino" for Rubini; "Edgardo," in the 'Lucia,' for Duprez; and a complete quartet of parts in 'I Puritani' for Grisi, Rubini, Tamburini, and Lablache.

If we compare Bellini with Donizetti we find that the latter was the more prolific of the two, judging simply by the number of works produced, inasmuch as Donizetti, at the age of twenty-eight, had already produced thirteen operas, whereas the number of Bellini's dramatic works when he died, in his thirty-fifth year, amounted only to nine. But of the baker's dozen thrown off by Donizetti at so early an age, not one made any impression on the public, or on musicians, such as was caused by 'I Capuletti,' or 'Il Pirata,' or 'La Straniera,' to say nothing of 'I Puritani,' which, in the opinion of many good judges, holds forth greater promise of dramatic excellence than any other of Bellini's works, including those masterpieces in two such different styles, 'La Sonnambula' and 'Norma.' When Donizetti had been composing for a dozen years, and had produced thirty-one operas ('Anna Bolena' was his thirty-second), he had still written nothing which could be ranked on an equality with Bellini's second-rate works, such as 'Il Pirata' and 'I Capuletti'; and during the second half of Donizetti's operatic career not one work of his in three met with the success which ('Beatrice' alone excepted) attended all Bellini's operas, as soon as Bellini had once passed that merely experimental period when to fail is, for a composer of real ability, to learn how not to fail a second time. I do not say that the composer of 'Lucrezia,' 'Lucia,' and 'L'Elisir d'Amore' is so vastly inferior to the composer of 'La Sonnambula' and 'Norma'; but, simply, that Donizetti, during the first dozen years of his artistic life, did not approach the excellence shown by the young Bellini during the nine years which made up the whole of his brief musical career. More than that, Donizetti never produced a musical tragedy equal to 'Norma,' nor a musical pastoral equal to 'La Sonnambula'; while, dramatic considerations apart, he cannot be compared to Bellini as an inventor of melody. Indeed, it would be difficult in the whole range of opera to name three works which contain so many simple, tender, touching airs, of a refined character, yet possessing all the elements of popularity (in short, airs whose beauty is universally appreciable), as 'Norma,' 'La Sonnambula,' and 'I Puritani.' The simplicity of Bellini's melodies is one of their chief characteristics; and this was especially remarkable at a time when Rossini's imitators were exaggerating the florid style of their model in every air they produced.

H. M. Ticknor *In 'Famous Composers and Their Works'*

THE genius of Bellini was original and decided. Although he was impressionable, he was independent, and this was the source of his weakness as well as of his strength. For while not blind to the faults and deficiencies of his compositions, he was so firm in his knowledge of their peculiar merits that the criticisms he accepted as just could not move him to alter his methods; so that, as has already been said, his growth in art was rather a natural progression than the result of cultivation.

He entered the conservatory at a fortunate moment, and he fell into good hands. From Tritto, Bellini got the conventional part of his education, while from Zingarelli, who was both enthusiastic and classical, a noble composer and a strong scientist, he received, on the one hand, sharp, wholesome criticism, and, on the other, an ardent impulse. Most of his fellow-pupils were mediocrities, and none have been eminent except the brothers Ricci, best known by their 'Crispino e la Comare,' and Carlo Conti, whose many operas have had great currency in Italy.

The disposition of Bellini was primarily toward what could be musically expressed by the human voice, and all who heard his compositions were convinced that the world had received a rich new gift. Rossini was now great in fame and influence, and the brilliant vocalists of the time were revelling in his florid airs. Bellini, realizing that even the theater demanded melody more than anything else, and feeling sure that a source of it was waking up within him, was either astute or ingenious enough not to attempt to follow the example of Rossini. He gave his melodies no less extension, but he first simplified them, and then broadened and fortified them in some situations, while in others he softened and sweetened them. He could not command pathos, profound grief, terror, menace, or tragic grandeur. Sentiment, not emotion, was his chief characteristic; but in 'Norma' he rose to dignity and maintained calmness, while in 'I Puritani' he became noble and strenuous. In 'Il Pirata' and in 'I Capuletti ed i Montecchi' there were not infrequently boldness and vigor, as the excerpts which are still heard occasionally show. In 'La Sonnambula' his suavity, tenderness, and appealing purity are most felt.

He had a sufficient perception of character to distinguish his personages in song, and he appreciated the capacity of each voice for which he wrote, so that his music is singable by vocalists of moderate ability, and yet is advantageous for consummate artists. The best of executants will find scope in 'La Sonnambula,' while the dramatically strong can have full range in 'Norma' and 'I Puritani.' Yet his melodies sometimes are almost mawkishly sweet, and his recitatives are generally fragmentary and inexpressive, while it is only in the last two or three operas, and in 'I Puritani' especially, that the vocal harmony has much variety or ingenuity. Oddly enough, while studied for human voices, many of his best melodies flow as easily and effectively from instruments, especially

those of wood or brass, and the effect of the best of them depends mostly upon the enthusiasm, the emphasis, or the *bel canto* of the singers.

The instrumental portions of his operas betray in every page his ignorance, his weakness, and his indifference. His overtures are generally such only in name, a superficial arrangement of two or three principal themes, and his accompaniments rarely are more than bald and formal supports to the voice. The same general manner pervades them; the upper strings play broken arpeggios while the lower ones give a sustained harmony, to which the wind instruments contribute some color of tone, but which they seldom diversify with figure or comment of their own. It is to be observed that the score of 'I Puritani,' written under the influence of music in Paris, is richer and more expressive than any which preceded it, and gave the promise which was never to be fulfilled.

Bellini had the advantage of early acceptance in theaters difficult of access, of the friendship of great contemporary musicians, handsome pecuniary emolument, and the coöperation of some of the greatest vocalists the world has known.

DONIZETTI'S life fell all within the most brilliant and inspiring period of Italian opera, touching the earlier great at its beginning, running parallel with other distinguished men, and overlapping the rise of Verdi, Ricci, and the elder writers of the present time. All things considered, it does not seem as if his talent could have been turned to better account, although his astonishing facility made him often take the quickest rather than the best way to reach his ends. But he had been so well grounded in the departments which Bellini avoided, and had pursued so much serious study, that although he was sometimes superficial he was never trivial, and the outlines of his scoring were correct even when they were badly filled. His own skill with instruments and his knowledge of vocalism were of immense advantage; because, being above all things a melodist, he could adapt his airs perfectly to their singers or to the instruments which were to carry them in accompaniment. His reading and his taste led him to select strong, sympathetic subjects, preferably historical or romantic, and his dramatic disposition enabled him to make his scenes expressive and captivating. He was fortunate and unusual in his ability to treat appropriately both humorous and serious subjects, and his melodies are eminent for their true sentiment no less than for their variety and the purely musical quality which makes them interesting and beautiful whether they be sung or played. His accompaniments are often thin and conventional arrays of simple chords, but when he is at his best they are full, rich in harmony and tone-color, and enlightened by significant figures. Yet he understood so well the purpose of the lyric drama that his scores are never heavy with ostentatious counterpoint or intricate polyphony. That he was capable of dignity and forcefulness, his graver and less familiar works illustrate, and the praise bestowed upon his string

quartets when they were played in Paris, in 1856, proved that he was equal to composition upon classic lines had it been demanded of him.

Besides his fifty-six operas, he wrote many overtures, some large church pieces, many albums of songs in various languages, of which none are unworthy of preservation, besides a multitude of ephemeral things of which none remain but few and scattered traces.

All the greatest vocalists of the first half of the century sang for him, and the rosters of the opera-houses for which he wrote repeat the names of Catalani, Cecconi, Méric-Lalande, Tosi, Pasta, Grisi, Ungher, Borghesi, Dorus-Gras, and Stolz among the women, and of Fioravanti, Busti, Rubini, Tamburini, Lablache, Verger, Winter, Donzelli, Negrini, Salvi, Duprez, Derivis, Levasseur, Wartel, Coletti, Baroilhet, Ronconi, and Rovere among the men. His life, therefore, was active, honorable, prosperous, and happy; and in reviewing it one finds little to regret except that it was not ended by a sudden instead of a gradual death.

THE WORKS OF BELLINI AND DONIZETTI

NOTES ON THE SELECTIONS

I. "Ma la Sola" *From 'Beatrice di Tenda'*

BELLINI'S opera 'Beatrice di Tenda' was produced in Venice March 16, 1833. The libretto was the work of Felice Romani, with whom Bellini associated himself in Milan, and who was long famous as the chief of Italian librettists. He was the author also of 'Norma' and of 'La Sonnambula.' 'Beatrice di Tenda' was, however, one of his weakest efforts, and despite much charm in the music the opera fell flat. The petty jealousies inseparable from the production of operas are also said to have had something to do with this failure.

In the present aria, sung, like thousands of similar arias in thousands of similar and forgotten operas, by the forlorn heroine in complaint of her lover's faithlessness, all the hall-marks and peculiarities of Italian opera are presented in succession. It begins with a musically aimless recitative, filling the first two pages. The planning of everything merely to show off the voice and temperament of the vocalist, which was so characteristic of this school, is shown clearly in the last two systems of the second page, where, on the word "ingrato," the singer has a theatrical run from high G down to middle C, and where on the "ahimé" she has a heart-broken sigh on the inevitable diminished-seventh chord.

The chief tune begins in the third system on page 19—a regular Bellini tune, with graceful risings and dippings of the curve, but all founded on the baldest succession of two or three chords. This monotony of harmony becomes almost insufferable to modern ears on pages 20 and 21;

but it is worth while to drink this cup to the dregs, if only to realize the progress of operatic music between 1833 and the present Wagnerian epoch.

The second part of the aria begins on page 22 with an amusingly conventional "symphony," or instrumental introduction. That sudden *forte* chord of E, at the very end of the page, with its utter disconnection with anything else and merely theatrical reason for being, is Italian opera in quintessence. The melodious flutings and pipings, admirable for *bel canto* but more canary-like than human, begin again on the next page. Several pages of pyrotechnics follow, and on page 27 we have a regulation Rossini climax, with the long, high notes in the voice, the triplet accompaniment, and the literal repetition of the whole passage. Thus, with a sounding postlude that has no discernible musical connection with what has gone before, this eminently typical aria comes to an end.

II. "Ah! non giunge" *From 'La Sonnambula'*

'LA SONNAMBULA,' on the whole Bellini's best-known and most successful opera, was first produced in Milan, March 6, 1831. The story, founded on a comedy by Scribe, deals with the misfortunes of Amina, an orphan addicted to sleep-walking, who through the plotting of a rival, Lisa, is placed in a compromising position. At last, however, the perfidy of Lisa is revealed, Amina's reputation is cleared, and she marries her Elvino, amidst great jubilations. The aria "Ah! non giunge" is her song of triumph in the hour of happiness.

Mr. G. P. Upton, in his 'The Standard Operas,' truly says, "'Sonnambula' is so replete with melodies of the purest and tenderest kind that it is difficult to specify particular ones. It is exquisitely idyllic throughout, and the music is as quiet, simple, peaceful, and tender as the charming pastoral scenes it illustrates." The same writer characterizes the present aria as "that ecstatic outburst of bird-like melody, 'Ah! non giunge,' which closes the opera."

The melody is indeed a graceful and spontaneous expression of that simple and ingenuous feeling which seems to constitute the special note of Bellini's music. Delicacy and finesse are needed in the rendition to do it full justice. For example, the rest after the third note—B—indicates a sort of spring upwards, so to speak, after which the voice comes down firmly on the second B;—such an effect as this must be made sympathetically in order to be fully satisfactory. On page 30 more tinselly qualities begin to assert themselves, and there is a good deal of mere vocal fireworks. On page 31, also, we have in the accompaniment a good deal of that subtly vulgar rhythm of two sixteenth notes and an eighth that Meyerbeer afterwards identified so completely with his name. After the regulation climax, the original melody is resumed at the top of page 32, and developed into a sounding, animated finale.

III. "All' afflitto" *From 'Roberto d'Evereux'*

'ROBERTO D'EVEREUX' was not one of Donizetti's really successful operas. Indeed, it is a mediocre work. But the romanza "All' afflitto" is a good example of the differences between Bellini and Donizetti, because, though short, it presents so much greater variety than the melodies of the more simple and emotional composer. The family resemblance of them all, to be sure, is strong. He who, having played through the two preceding selections, tries over this one will recognize at once the now familiar style, with its narrow range of harmonies, its suave and somewhat weak melodic idiom, and its frequent ornamentation. Nevertheless, a more careful study will reveal the fact that Donizetti executes his pattern with more ingenuity, and with a certain sophistication and worldliness, so to speak, of which Bellini is innocent. Thus, for illustration, the modulation to B-minor, at the top of page 36, is rather a more distant one than Bellini would have been likely to introduce so early; the general rhythmic life of the whole tune is pretty various; and the final cadenza, on the words "ognor morrò," is bolder than those Bellini is accustomed to use.

IV. "Quando il Destino" *From 'La Fille du Regiment'*

HERE, on the other hand, is a Donizetti melody as fresh, as simple, as instinct with tender feeling, as the best tunes of Bellini. Such a tune illustrates capitally the importance of *bel canto*, or pure singing, in Italian opera. This sort of bird-like caroling is at the other pole from the declamation of the German school, and is the essence of the musical style of Rossini, Bellini, Donizetti, and their followers. The supreme object of the singer, in rendering such music, should be to attain perfect purity of tone, accuracy of intonation, and clearness of enunciation. The dramatic aspect can take care of itself—and, indeed, in the typical Italian opera there is but a minimum of dramatic aspect in any case.

'La Fille du Regiment' was its composer's most popular work in the lighter vein of opera-comique. The libretto was the work of two collaborators, Bayard and St. George. The skeleton of the plot is as follows. Marie, the heroine, is a foundling picked up on the battle-field and brought up by the French soldiers as a sort of mascot—the Daughter of the Regiment. In the course of time she and Tony, a peasant, fall in love with each other, and Tony, in order to be near her, becomes a soldier. But now misfortune comes in the guise of a lady of rank who announces that Marie is her daughter and carries her off, very reluctant, to enjoy the luxuries of polite life. The poor girl naturally takes anything but kindly to the refinements of the drawing-room, and causes much amusement to the audience by shocking the fastidious guests of her patron. Eventually of course, Tony, now become an officer, finds a way to her, and the

mother, softened by her account of her early days with the regiment (given in this song), consents to her marriage with her true lover. Donizetti's music is throughout light, melodious, and spirited—in a word, exactly suited to this diverting if highly improbable story.

V. "Regnava nel silenzia" *From 'Lucia di Lammermoor'*

IT was no slight feat, in Donizetti's day, for a composer to cover such a range of style as that bounded on the "light" side by 'La Fille du Regiment' and on the "serious" side by 'Lucia di Lammermoor.' As the former was all laughter and rippling merriment, so the latter was a strong infusion of gloom and tragic melancholy. In both cases Donizetti is measurably equal to his subject, although it must be admitted that the light style has withstood the touch of time rather better than the grandiose one. The artificiality of operatic conventions is not favorable to that sincerity which alone can keep an old work from becoming old-fashioned. The pompous and the pretentious, in art, deceive only for a limited period. After that, we inevitably awake to their hollowness. In Donizetti's conception of tragedy there is more than a modicum of melodrama.

In 'Lucia di Lammermoor' he had a congenial subject—one in which the dark colors could be laid on thickly. The libretto was adapted by Cammarano from Sir Walter Scott's novel, 'The Bride of Lammermoor.' Lucia, or Lucy, sister of Sir Henry Ashton, who loves Sir Edgar Ravenswood, is during his absence in France deceived by her brother as to the lover's good faith, and at last cajoled into marrying Lord Arthur Bucklaw. On her wedding night she goes insane, murders her husband, and dies. Sir Edgar, returned that very day, commits suicide by her dead body.

The scene of "Regnava nel silenzia" is by a fountain on the Lammermoor estates, to which Lucy goes, with her attendant, Alice, in order to meet Sir Edgar. While awaiting him, she tells how formerly she had a vision of a maiden rising from this very fountain, a poor girl who had been murdered long ago by one of Sir Edgar's ancestors; and she interprets this vision as a portent of evil. The song opens with a fine pathetic phrase in the best Italian melodic style. In the course of pages 42 and 43, however, this becomes tortured into a great many decorative passages of all sorts, which pitifully mangle its pristine wholeness and beauty. The climax of this maltreatment is reached, at the bottom of page 43, in a long and exceedingly conventional cadenza, ending with the inevitable long hold on the minor sixth (B-flat).

Page 44 is purely dramatic, and by no means ineffectually so.

A more animated and gracious melody begins on the next page, and is developed through the rest of the song, reaching a florid series of voice effects and harmony effects toward the bottom of page 46 that remind one strongly of Weber. At the very end Alice, the attendant, joins in

with an alto which materially adds to the richness of the peroration; and all comes to an imposing conclusion.

In all the Selections in the present number it has been thought best to retain the original Italian texts. Italian operatic arias with English translations are at best anomalies, and at worst absurdities.

THE PRINCIPAL WORKS OF BELLINI AND DONIZETTI

NEITHER Bellini nor Donizetti wrote works of any importance in any department but that of opera. Nor have their operas, for the most part, proved to have the vitality which alone can keep a work of art for a long period prominently before the public. Most of their long list of operas have fallen into oblivion. Only the ones which may be said to have some living interest for us now are included in the following list.

BELLINI: 'La Sonnambula' (1831); 'Norma' (1832); 'I Puritani' (1834).
DONIZETTI: 'L'Elisir d'Amore' (1829); 'Anna Bolena' (1831); 'Lucrezia Borgia' (1834); 'Lucia di Lammermoor' (1836); 'La Fille du Regiment' (1840); 'La Favorita' (1840); 'Don Pasquale' (1843).

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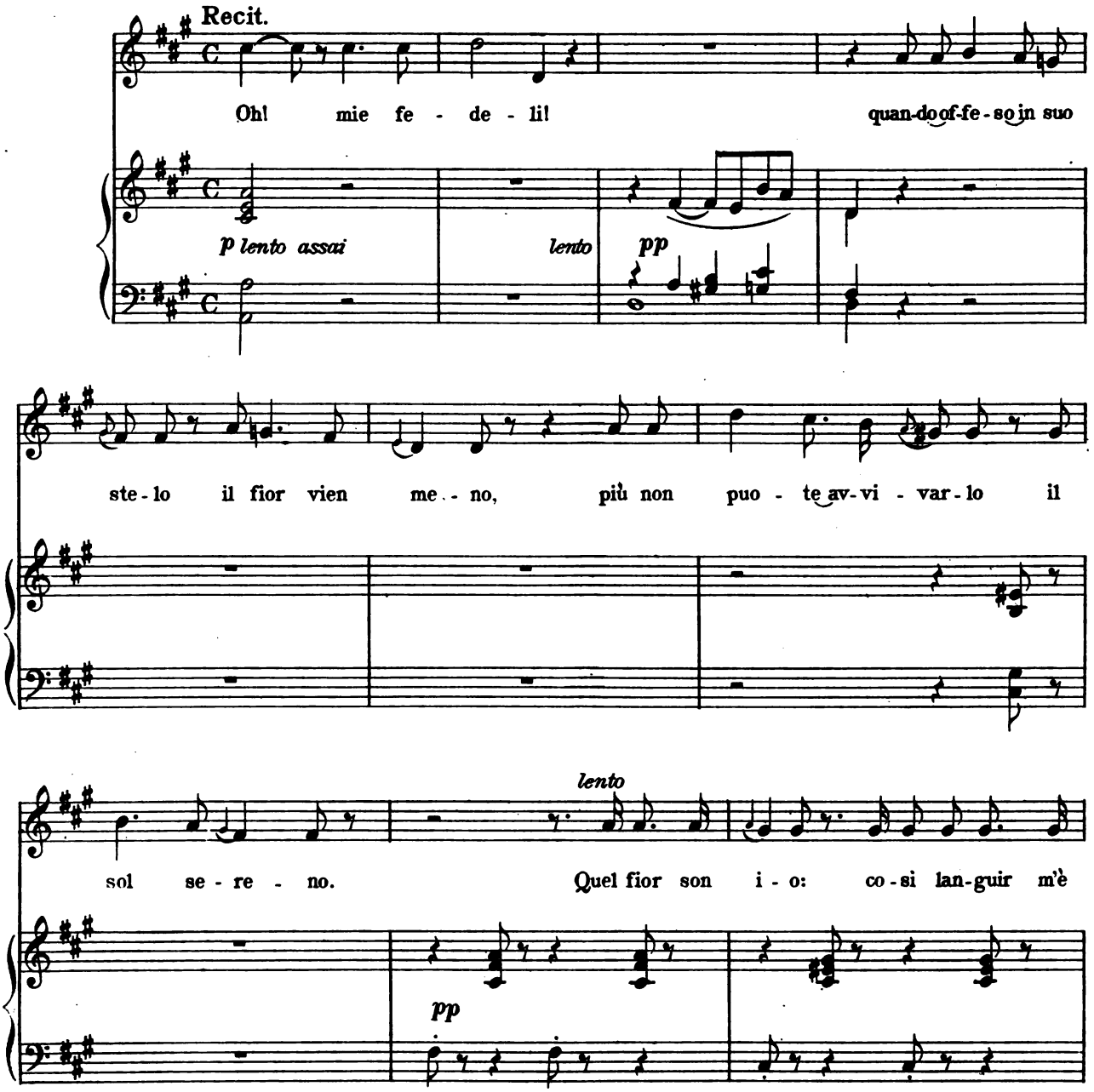
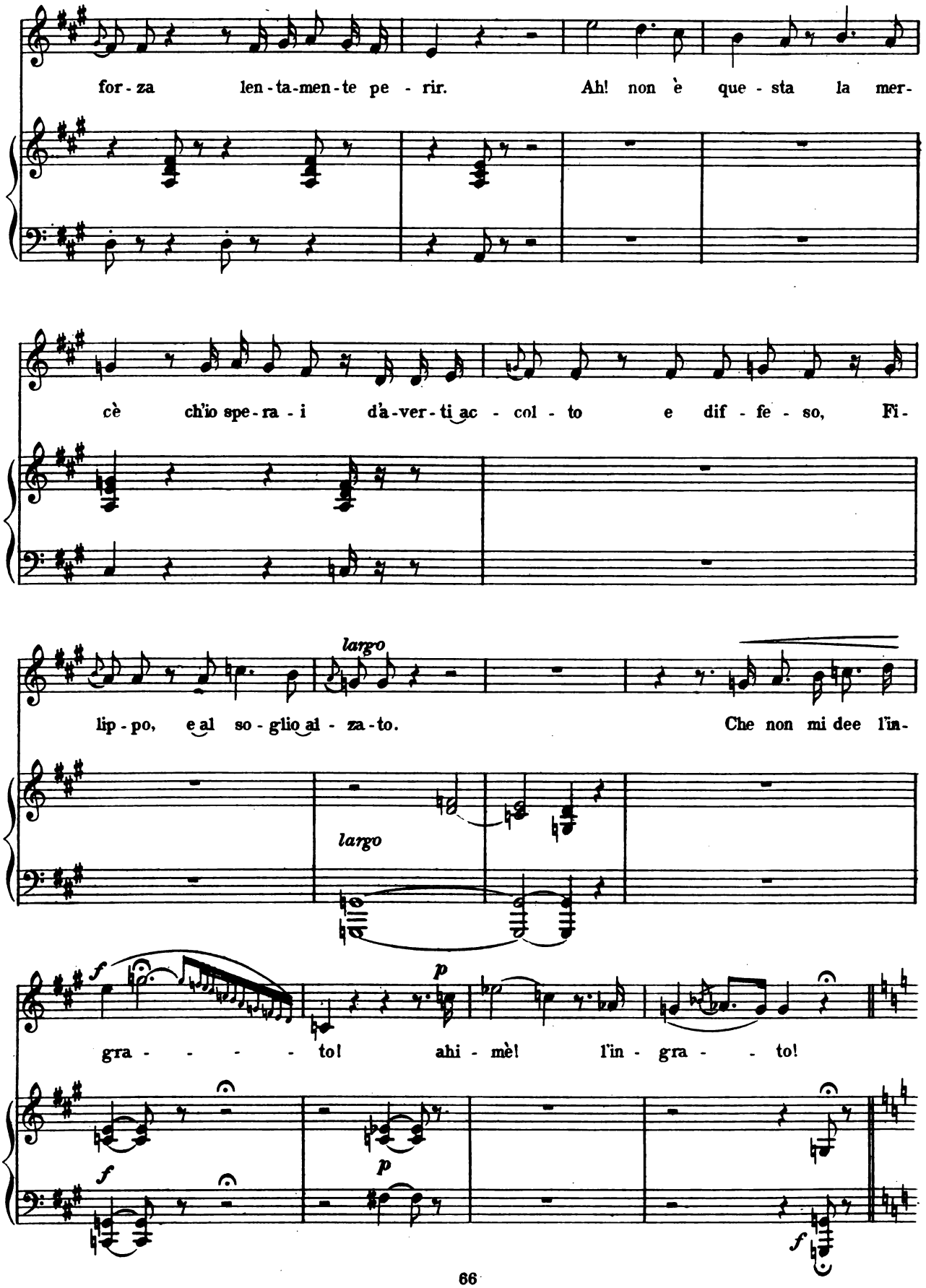
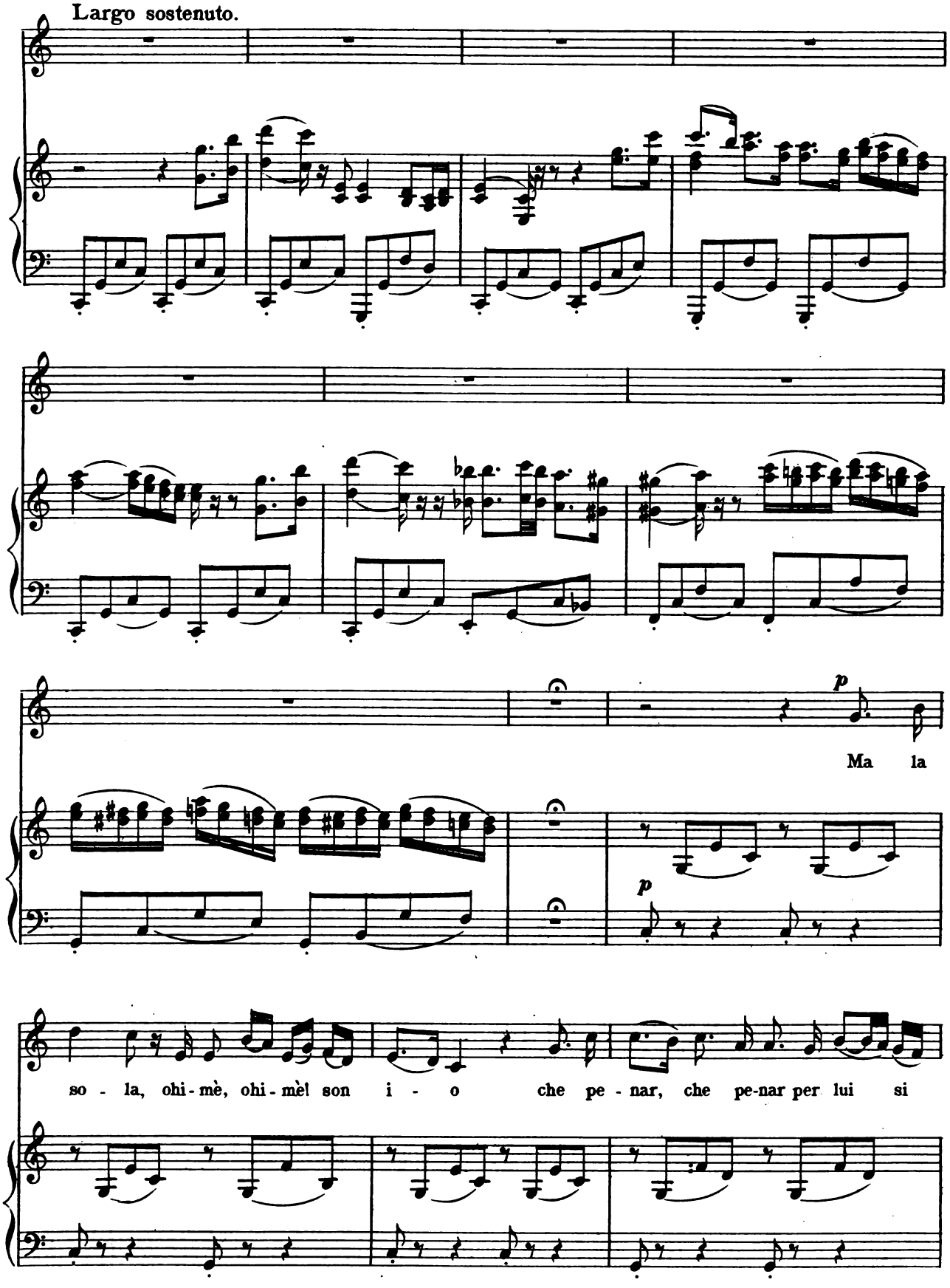
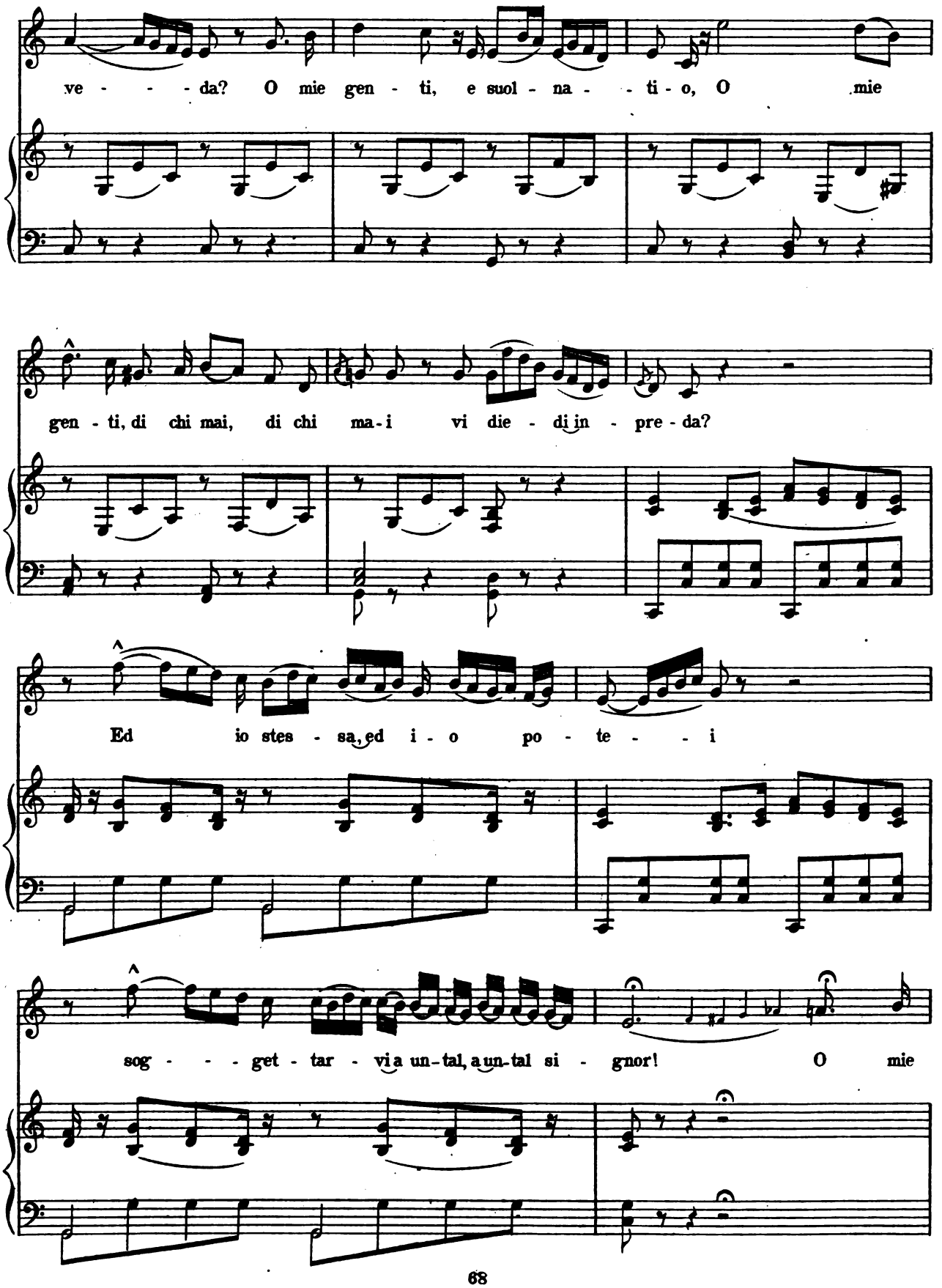
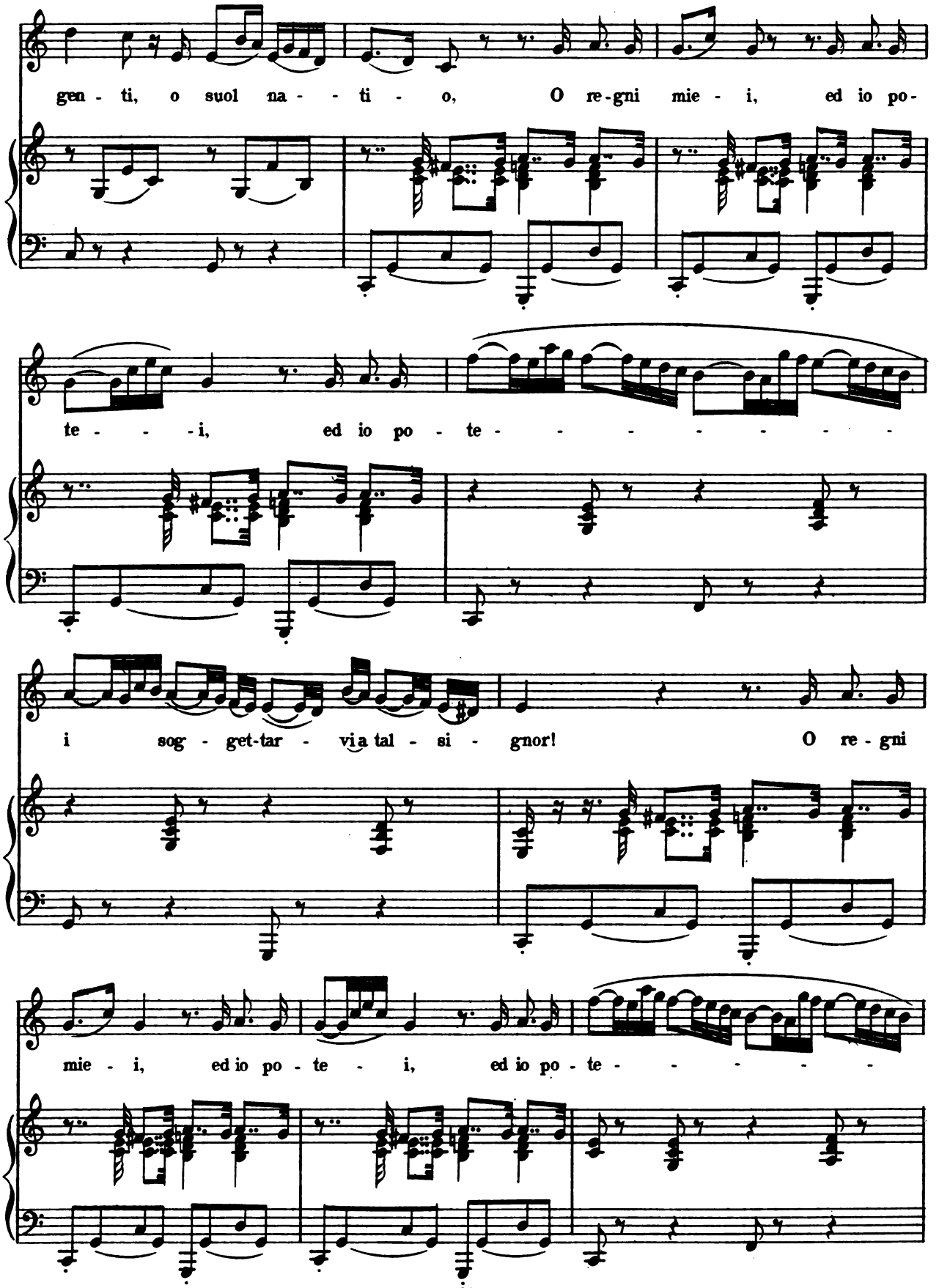
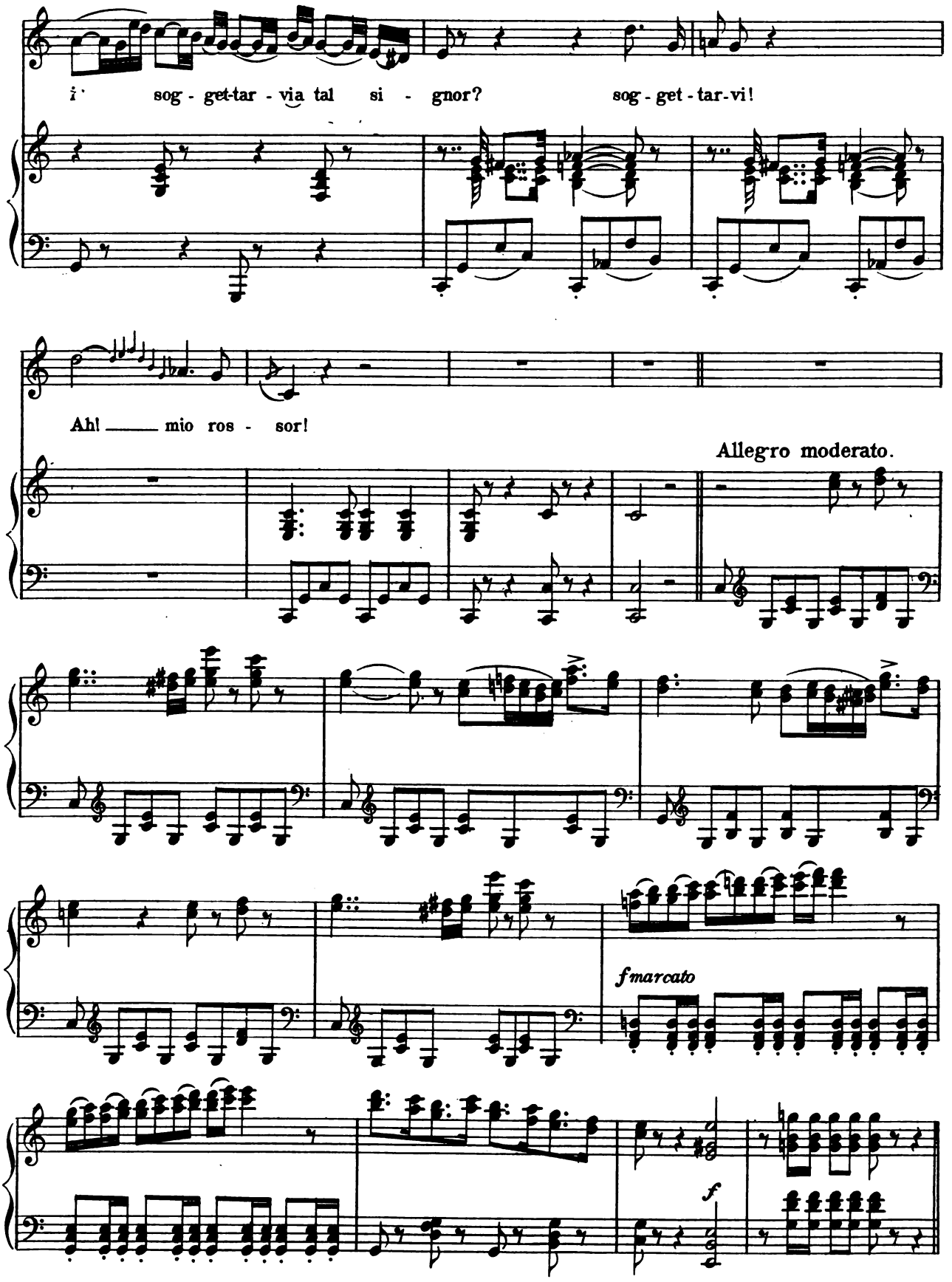
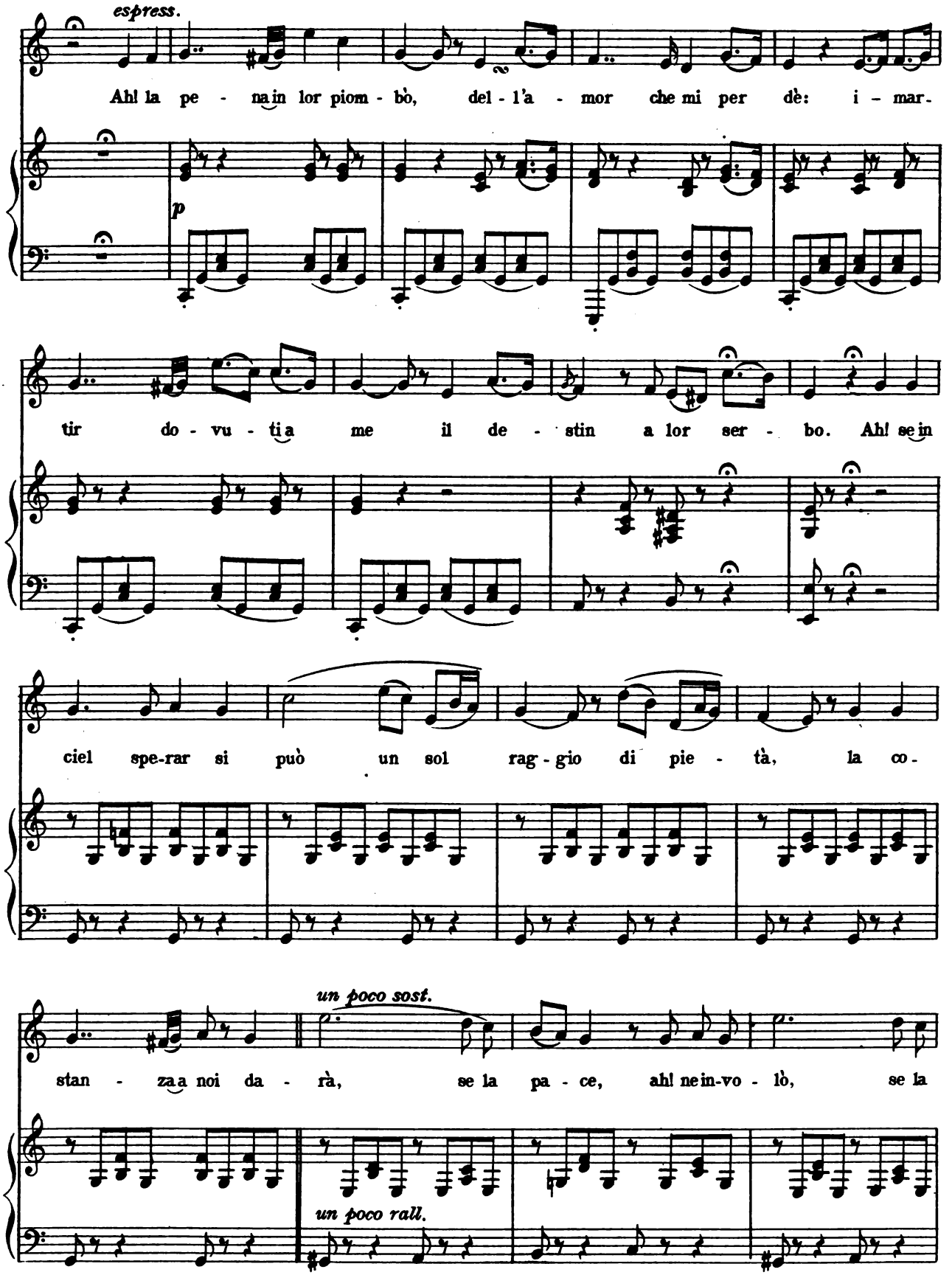
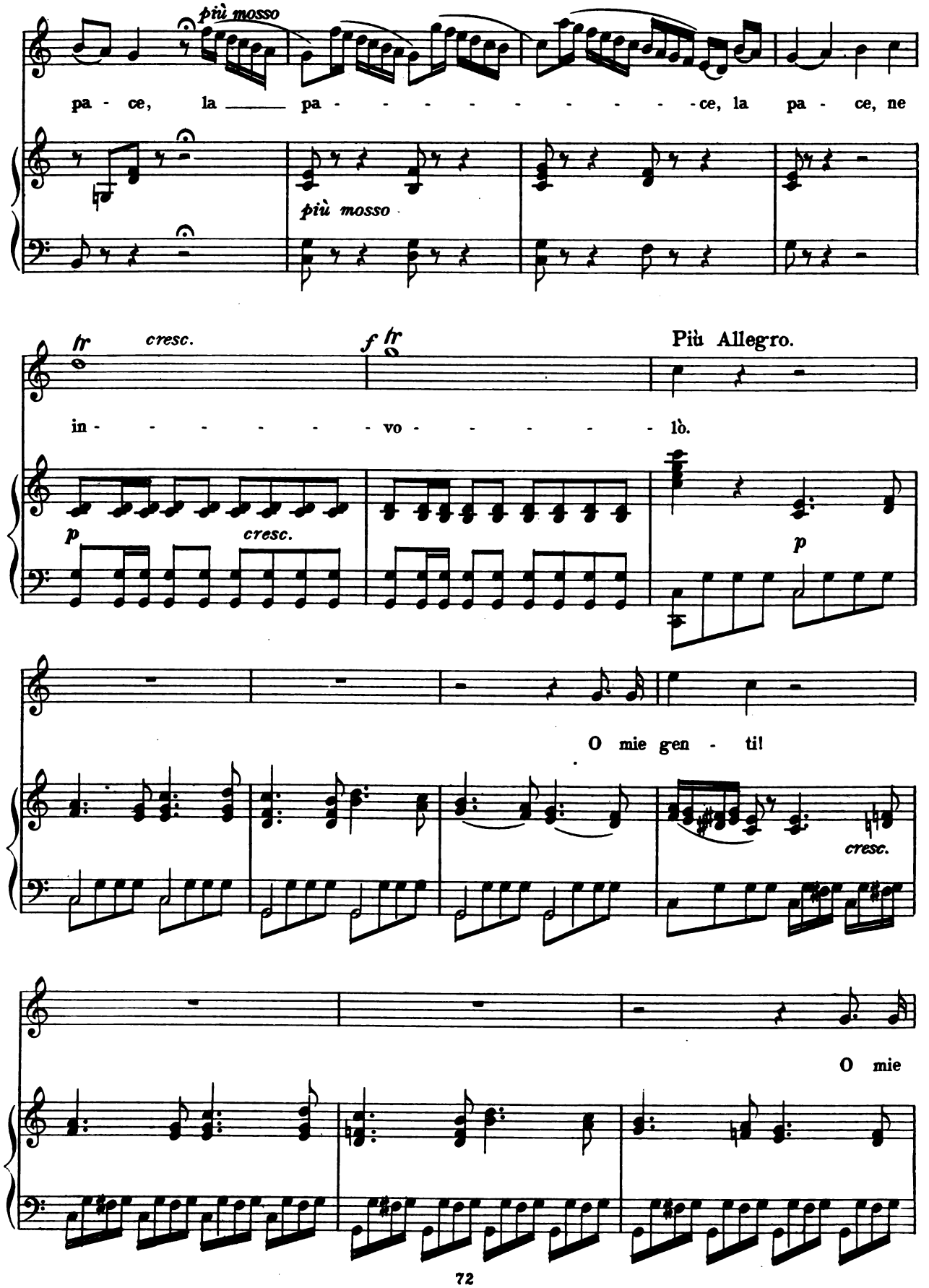
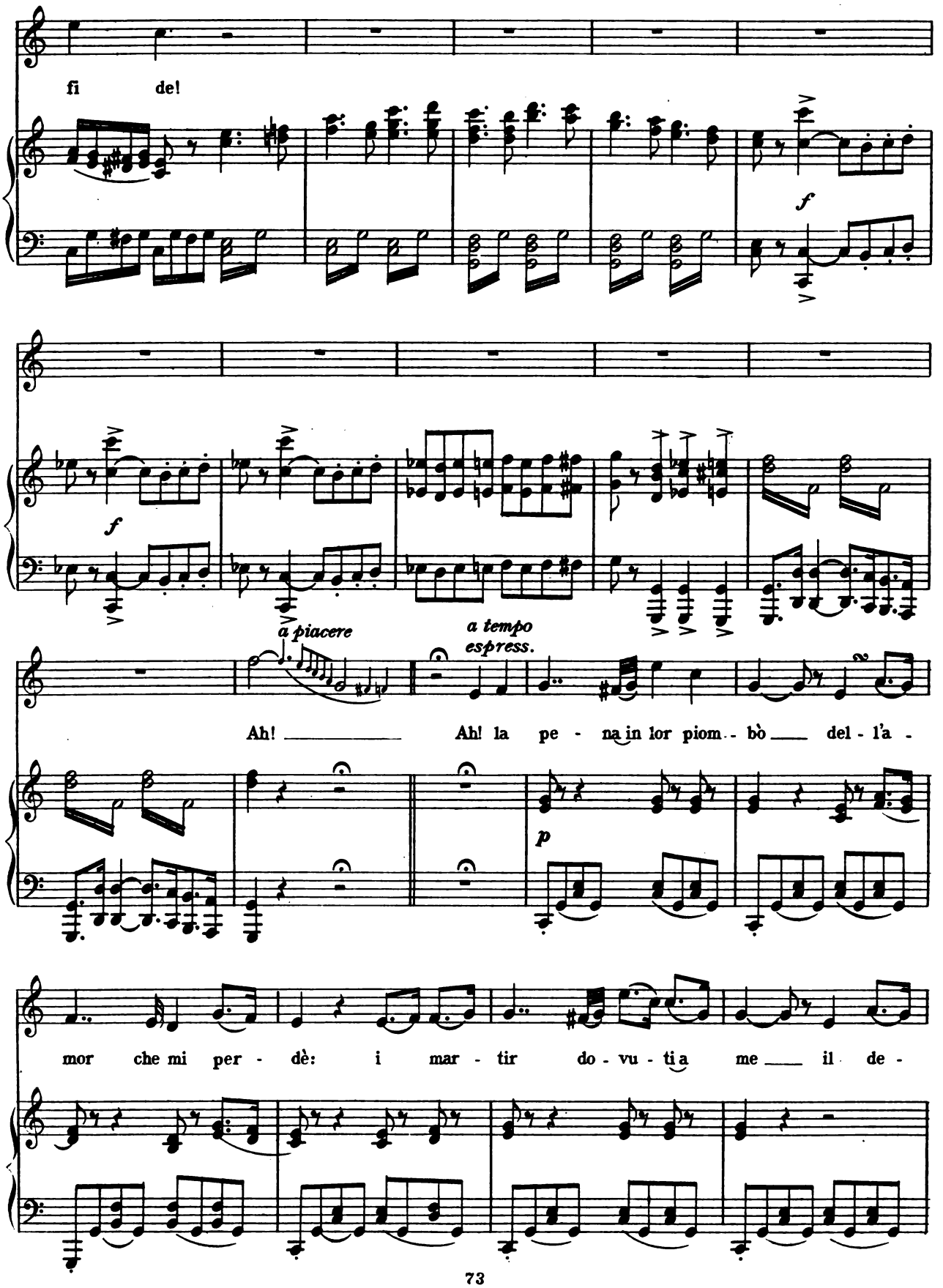
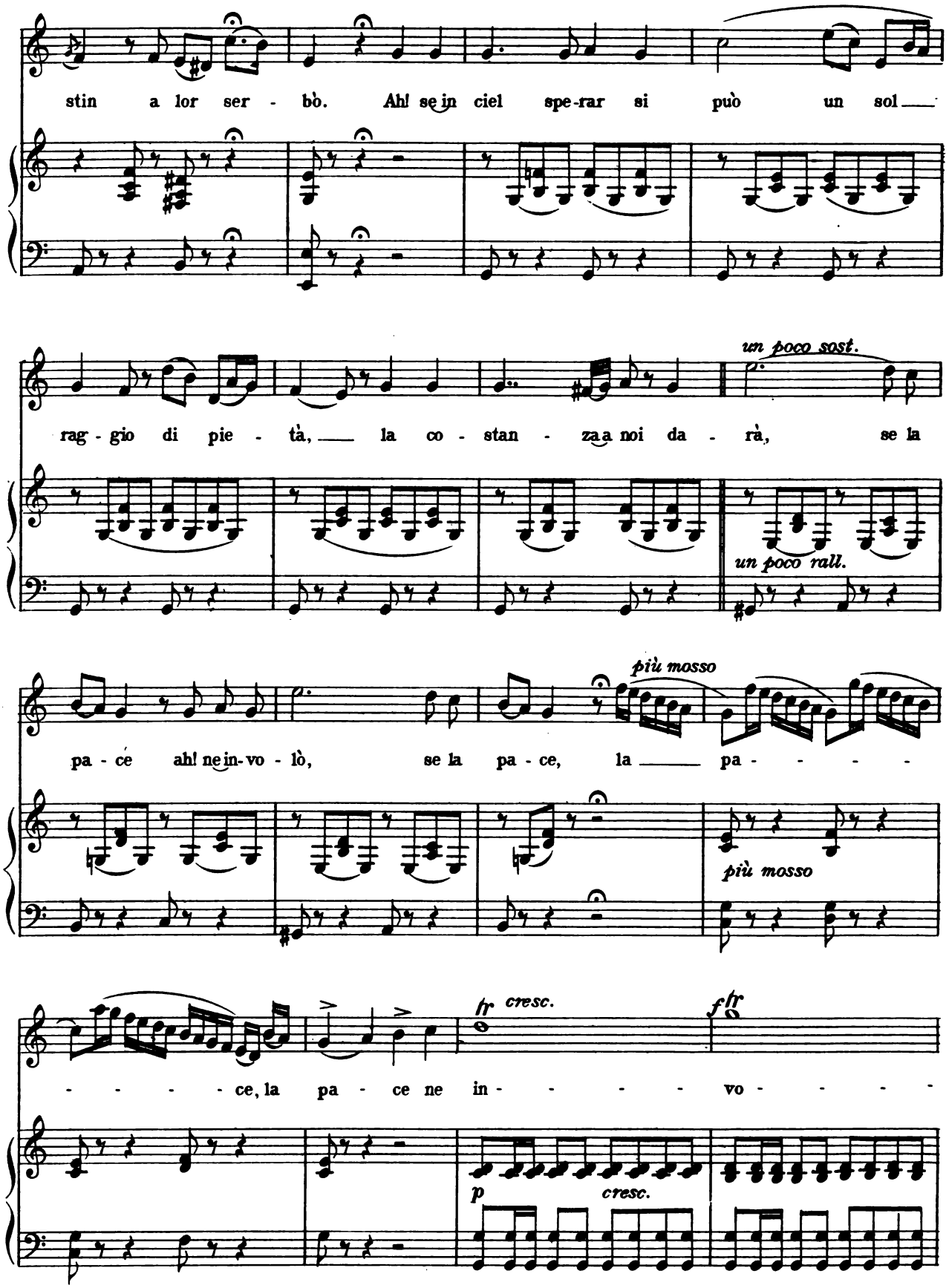
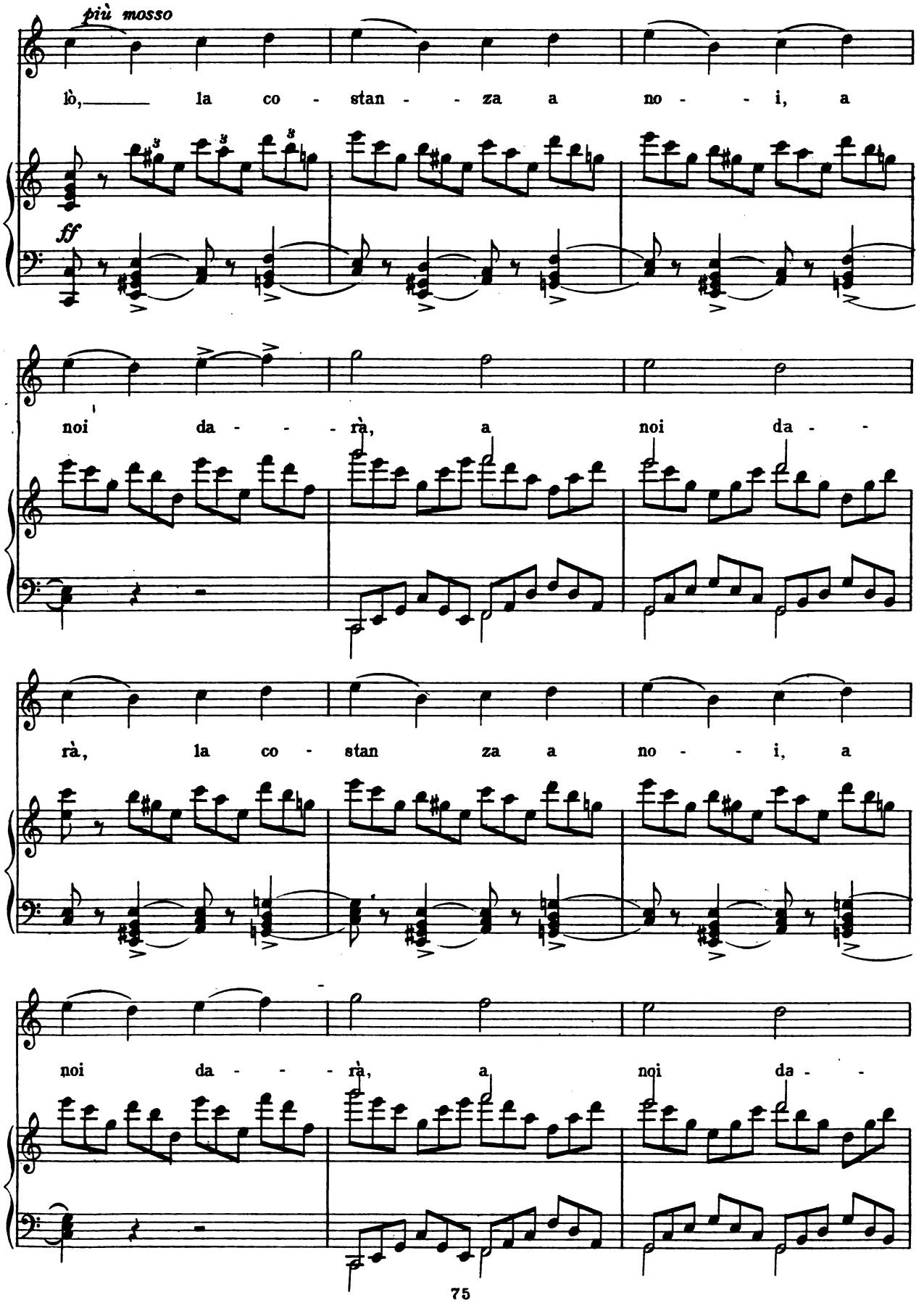
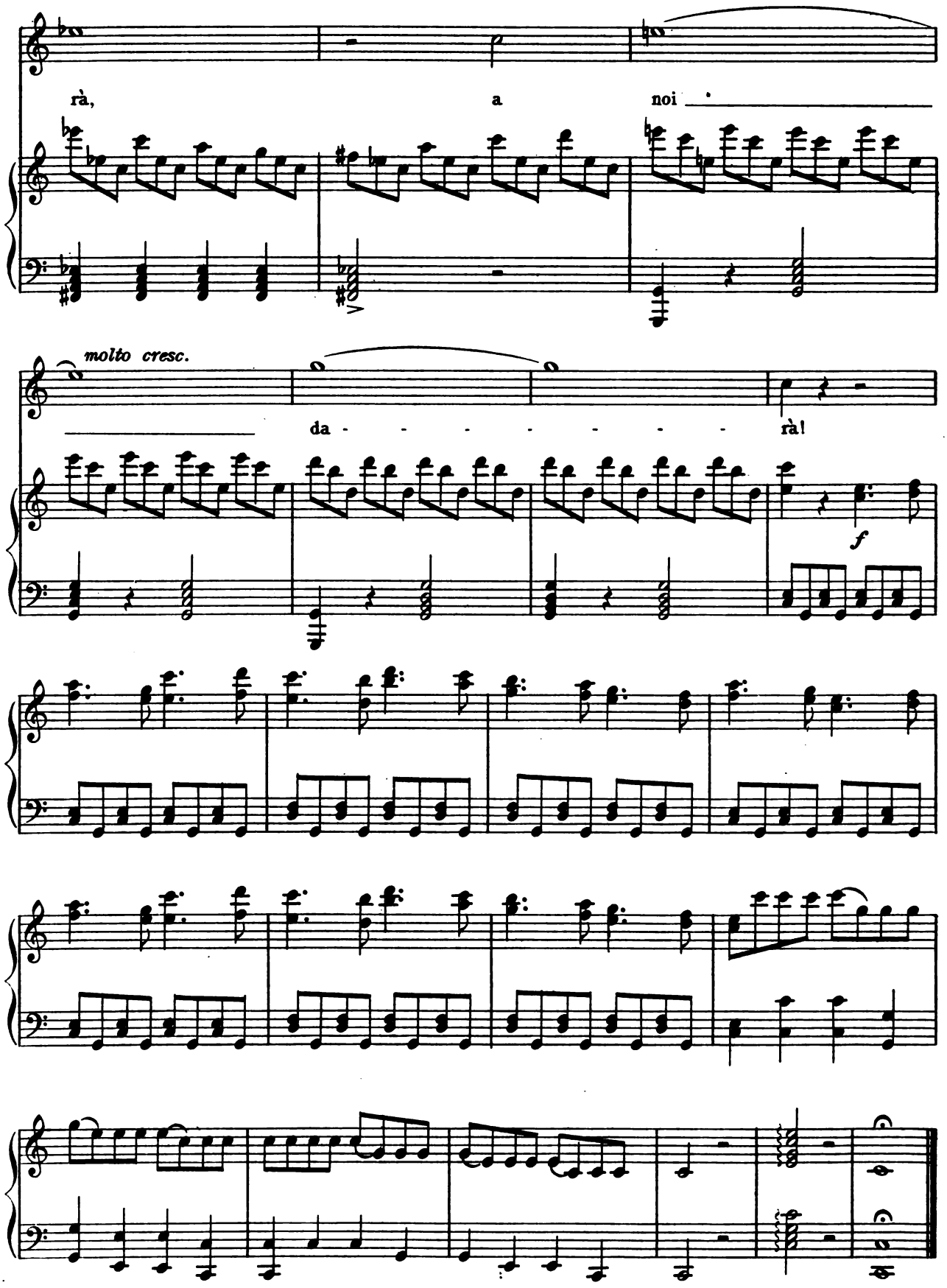
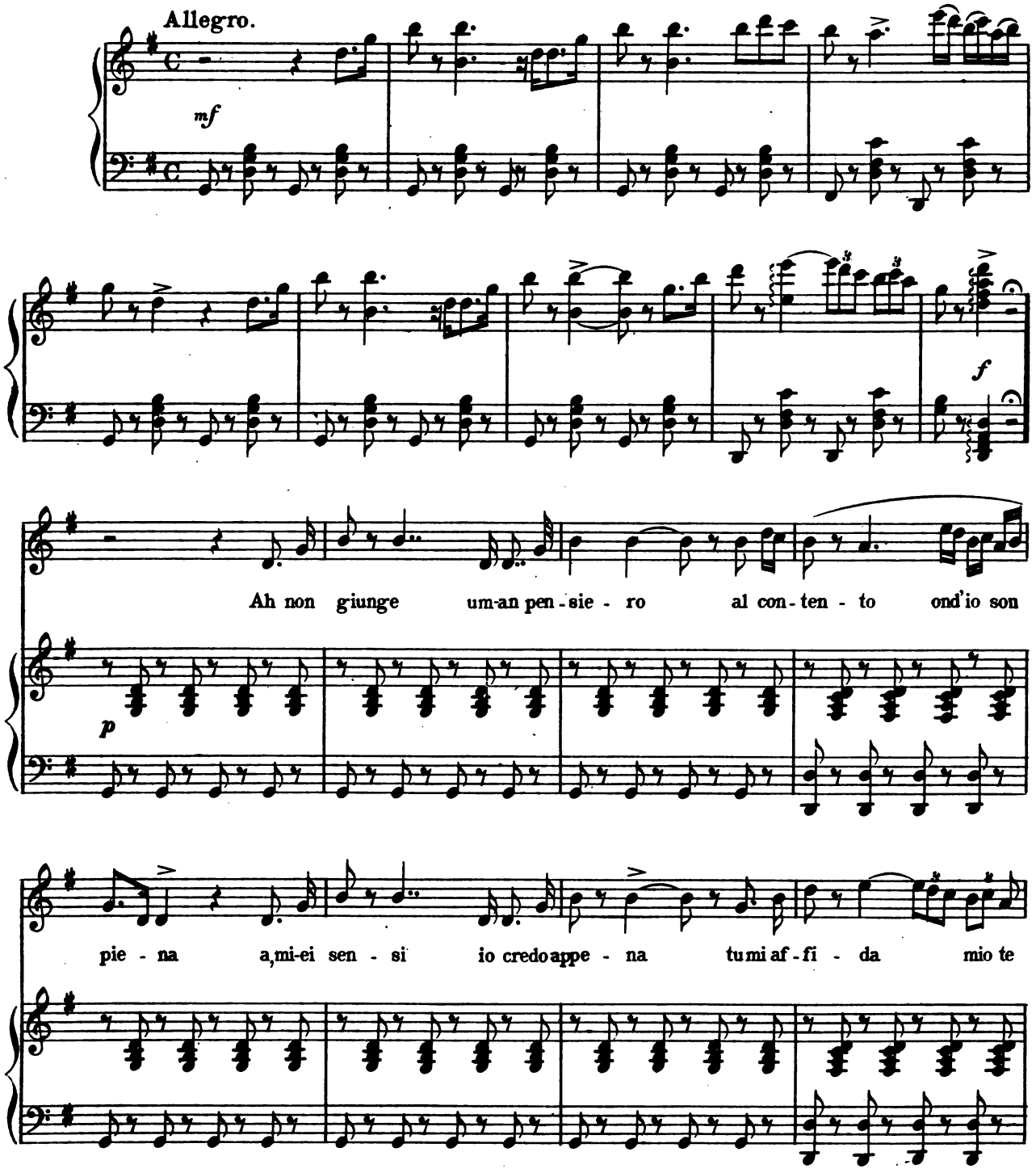
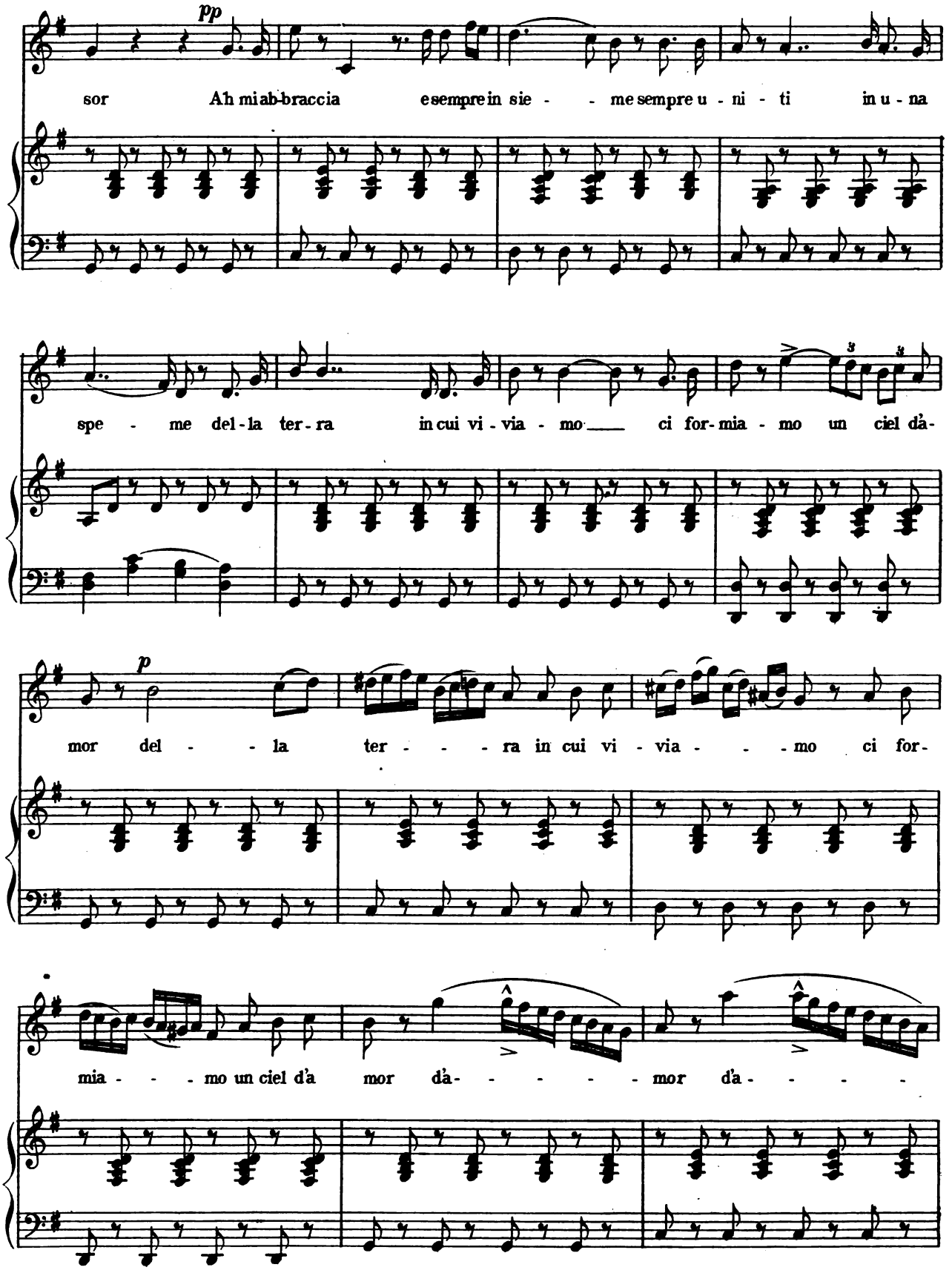
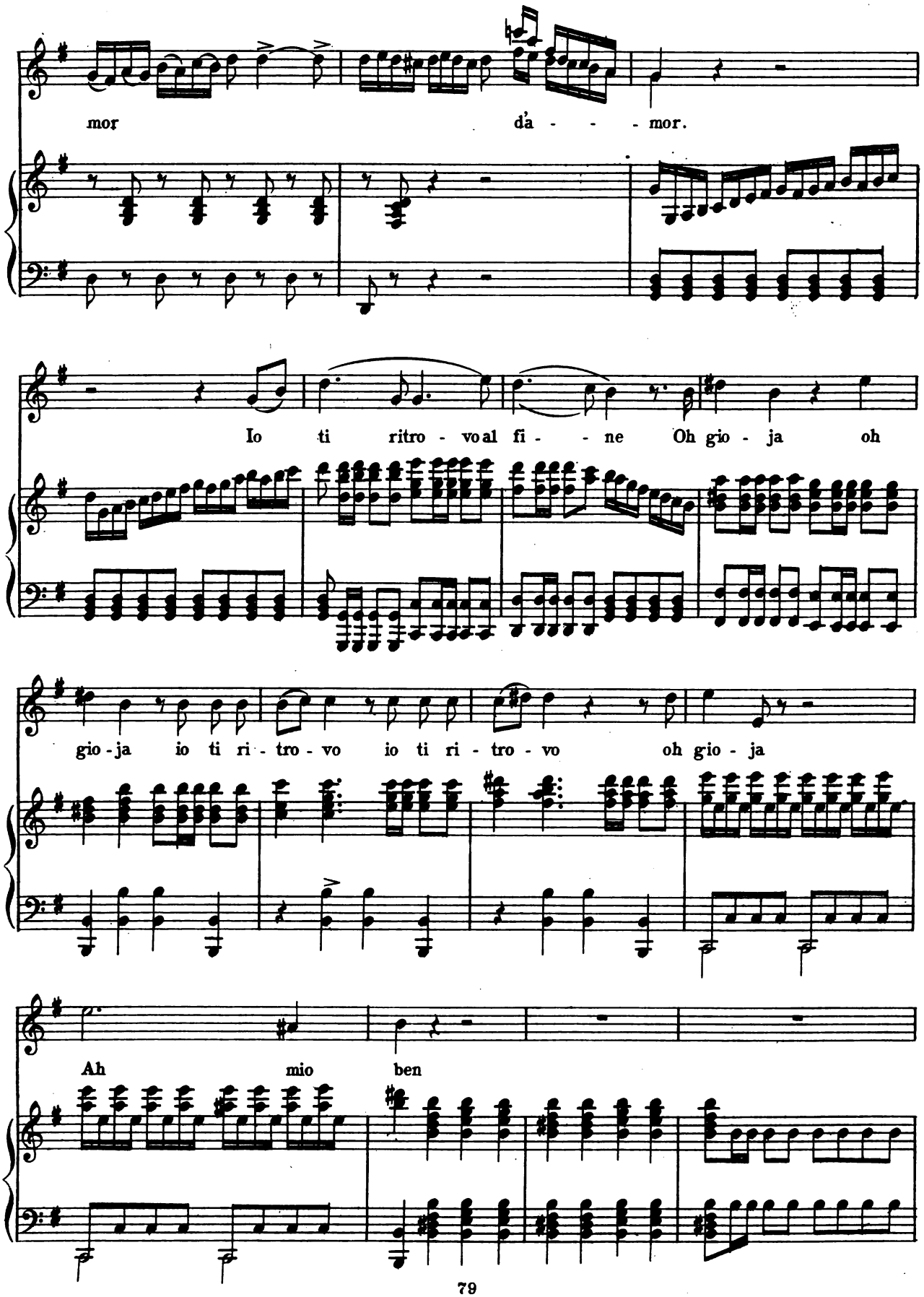
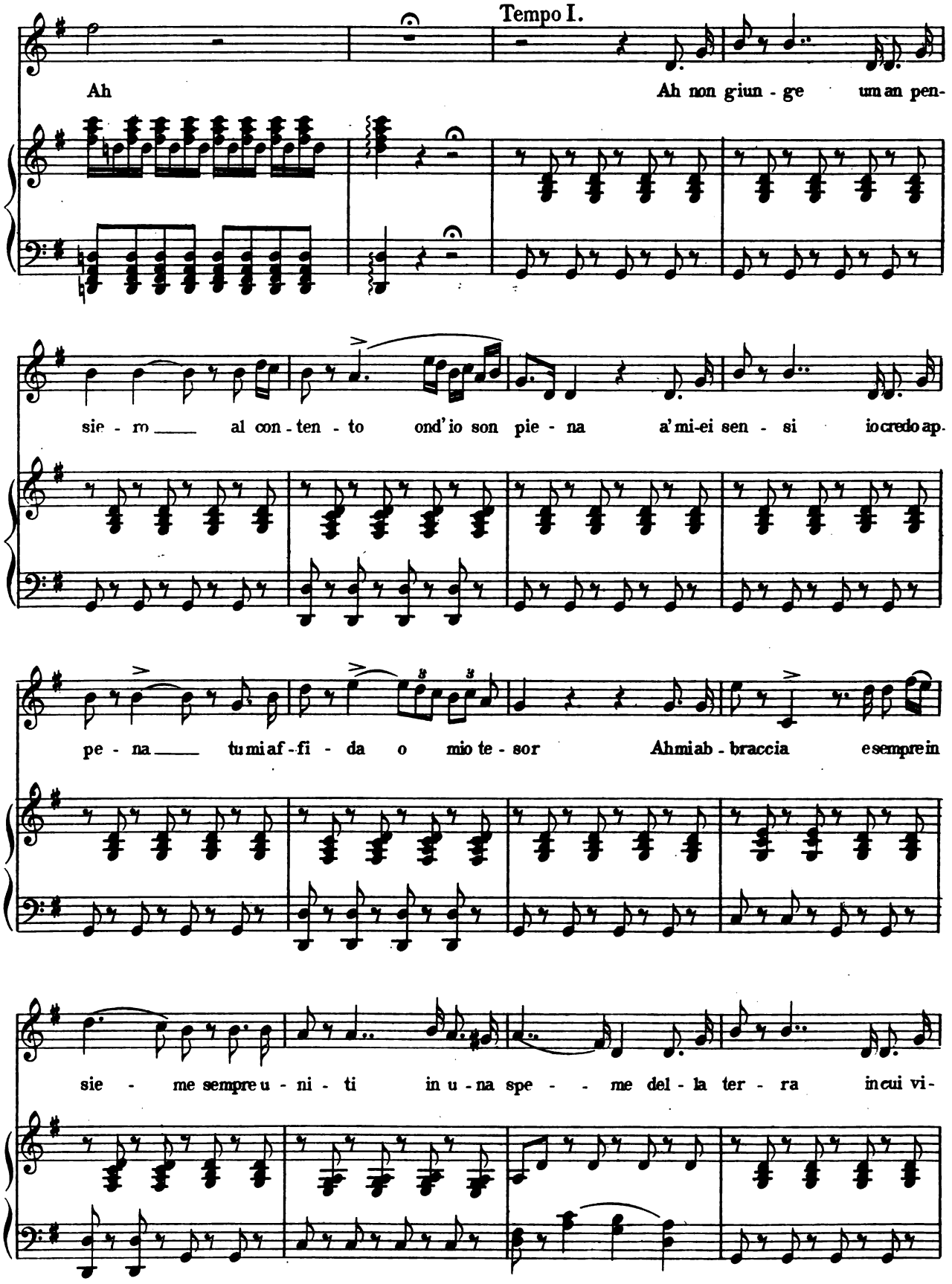
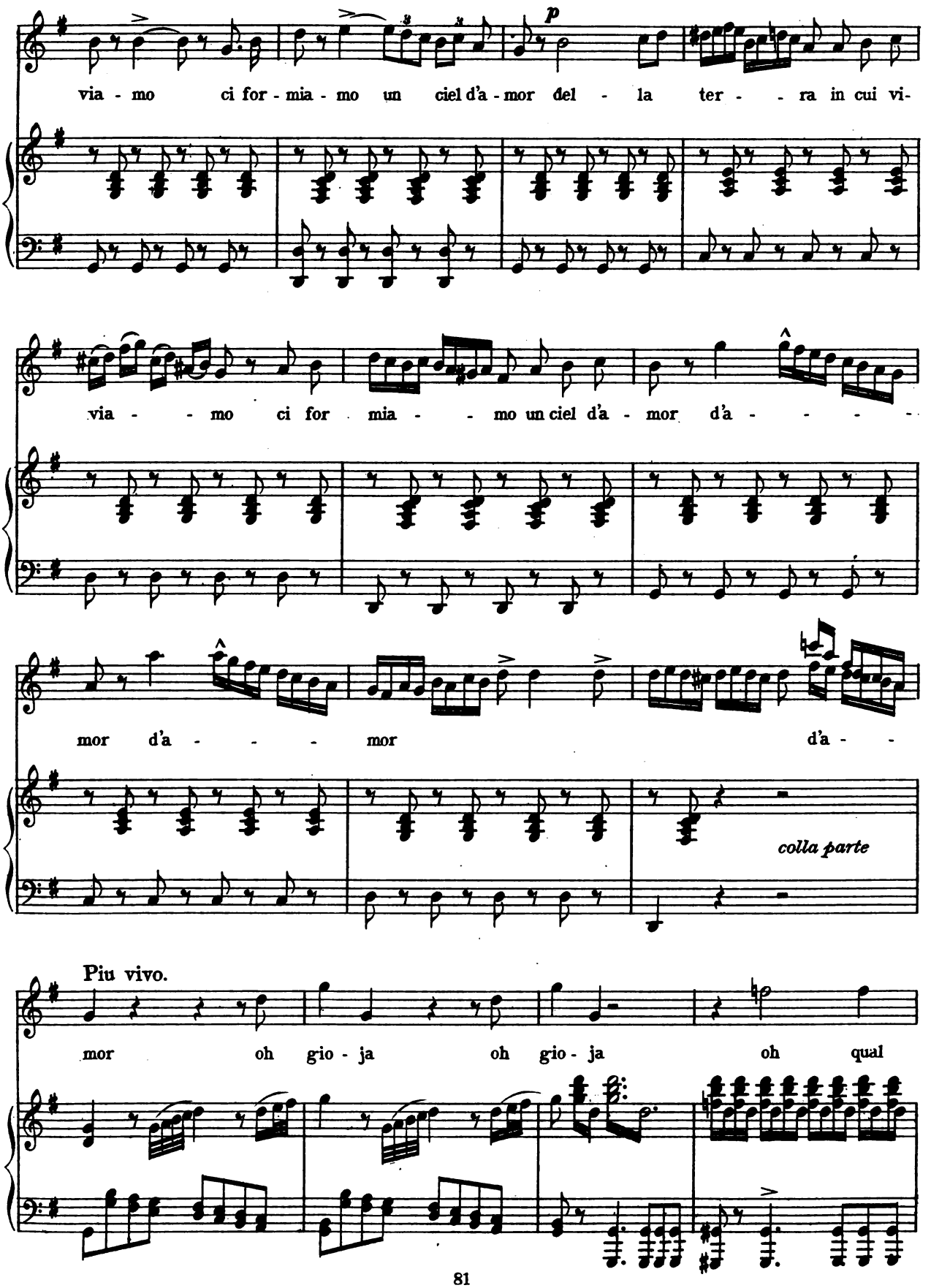
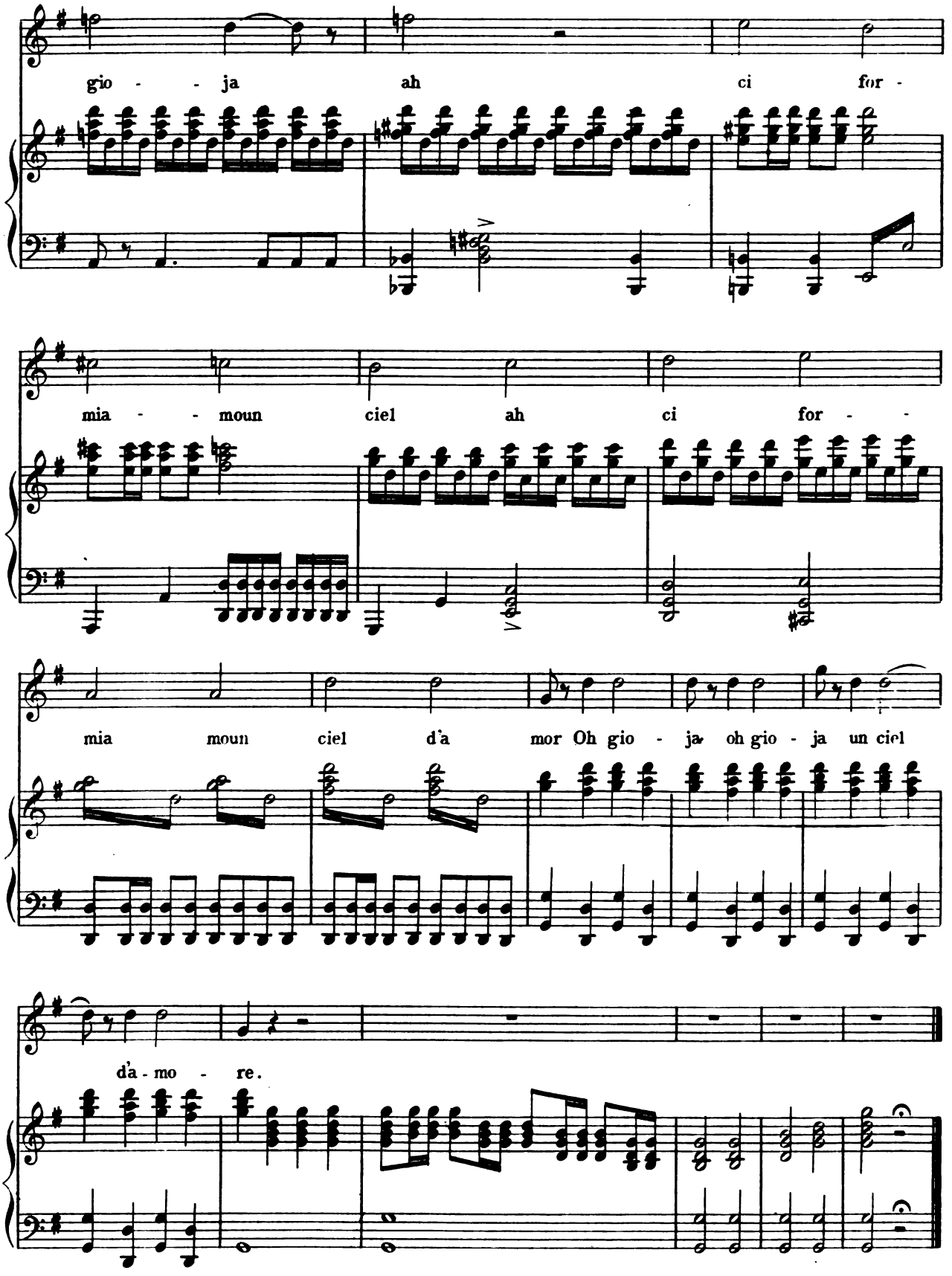
I. "MA LA SOLA"

FROM 'BEATRICE DI TENDA'

VINCENZO BELLINI

Recit.
Oh! mie fe - de - li!
quan-do of-fe-so in suo
p lento assai
lento
pp
ste-lo il fior vien me - no, più non puo - te av-vi - var-lo il
lento
sol se - re - no.
Quel fior son i - o: co-si lan-guir m'è
pp

for - za len - ta-men - te pe - rir. Ah! non è que - sta la mer-
cè ch'io spe - ra - i d'a - ver - ti ac - col - to e dif - fe - so, Fi-
largo
lip - po, e al so - glio al - za - to. Che non mi dee l'in-
largo
f
p
gra - - - - - to! ahi - mè! l'in - gra - - to!
f
p
f

Largo sostenuto.
p
Ma la
p
so - la, ohi - mè, ohi - mè! son i - o che pe - nar, che pe-nar per lui si

ve - - - da? O mie gen - ti, e suol - na - - ti - o, O mie
gen - ti, di chi mai, di chi ma - i vi die - di in - pre - da?
Ed io stes - sa, ed i - o po - te - - i
sog - - - get - tar - via un - tal, a un - tal si - gnor! O mie

gen - ti, o suol na - - ti - o, O re-gni mie - i, ed io po-
te - - - i, ed io po - te - - - - - - - - -
i sog - get-tar - via tal - si - gnor! O re - gni
mie - i, ed io po - te - i, ed io po - te - - - - -

i' sog - get-tar - via tal si - gnor? sog - get - tar-vi!
Ah! mio ros - sor!
Allegro moderato.
fmarcato
f

espress.
Ah! la pe - na in lor piom - bò, del - l'a - mor che mi per dè: i - mar-
p
tir do - vu - ti a me il de - stin a lor ser - bo. Ah! se in
ciel spe-rar si può un sol rag - gio di pie - tà, la co-
un poco sost.
stan - za a noi da - rà, se la pa - ce, ah! ne in-vo - lò, se la
un poco rall.

più mosso
pa - ce, la pa - - - - - - - - - ce, la pa - ce, ne
più mosso
tr cresc.
f tr
Più Allegro.
in - - - - - - vo - - - - - - lò.
p
cresc.
p
O mie gen - ti!
cresc.
O mie

fi de!
f
f
a piacere
a tempo espress.
Ah! Ah! la pe - na in lor piom - bò del - l'a -
p
mor che mi per - dè: i mar - tir do - vu - ti a me il de -

stin a lor ser - bò. Ah! se in ciel spe-rar si può un sol
un poco sost.
rag - gio di pie - tà, la co - stan - za a noi da - rà, se la
un poco rall.
più mosso
pa - ce ah! ne in-vo - lò, se la pa - ce, la pa - - - -
più mosso
- - - - - ce, la pa - ce ne in - - - - - vo - - - - -
fr cresc.
f tr
p
cresc.

più mosso
lò, la co - stan - za a no - i, a
ff
noi da - - - rà, a noi da -
rà, la co - stan za a no - i, a
noi da - - - rà, a noi da -

rà, a noi
molto cresc.
da - - - - - - - - rà!
f

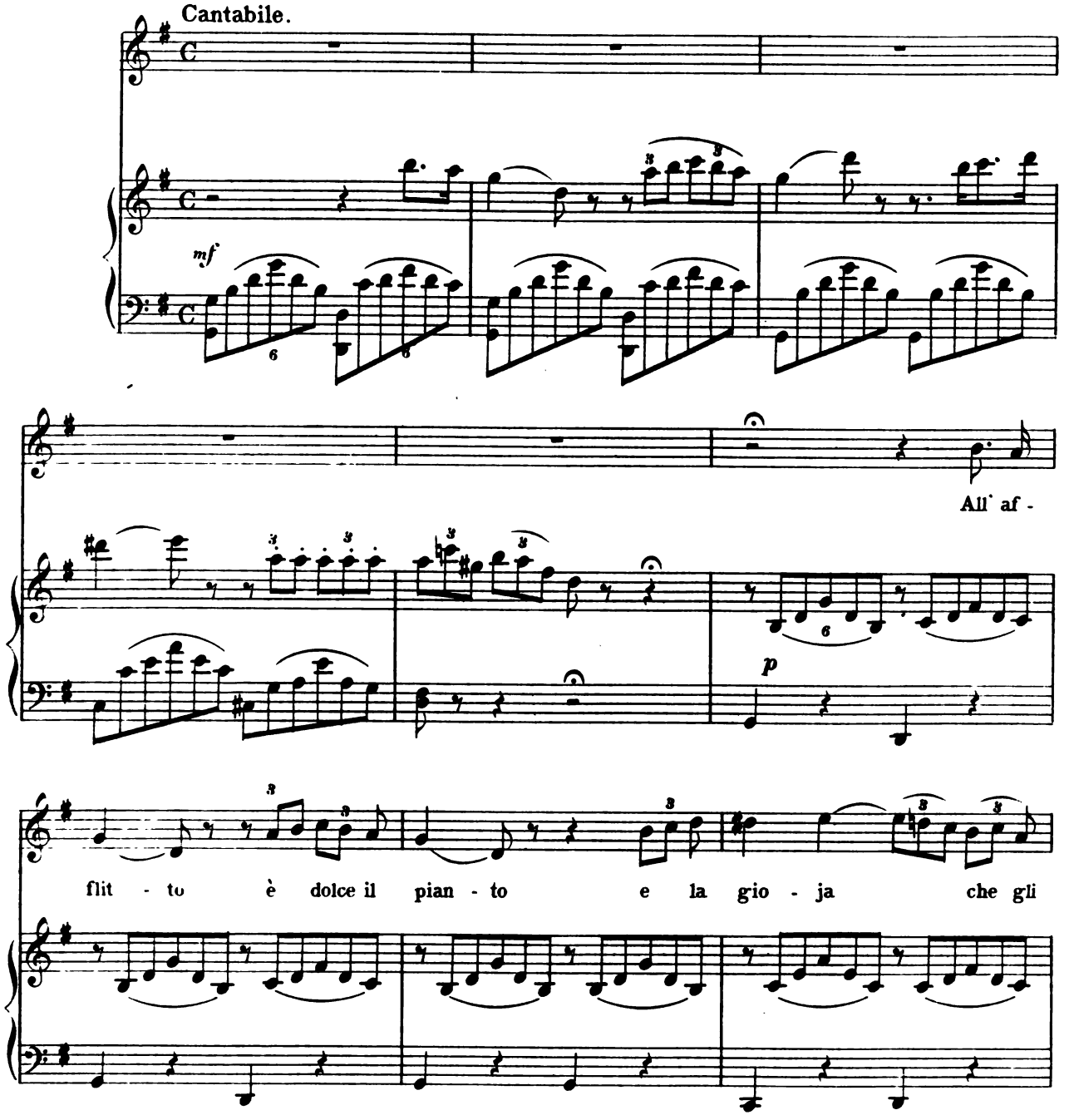
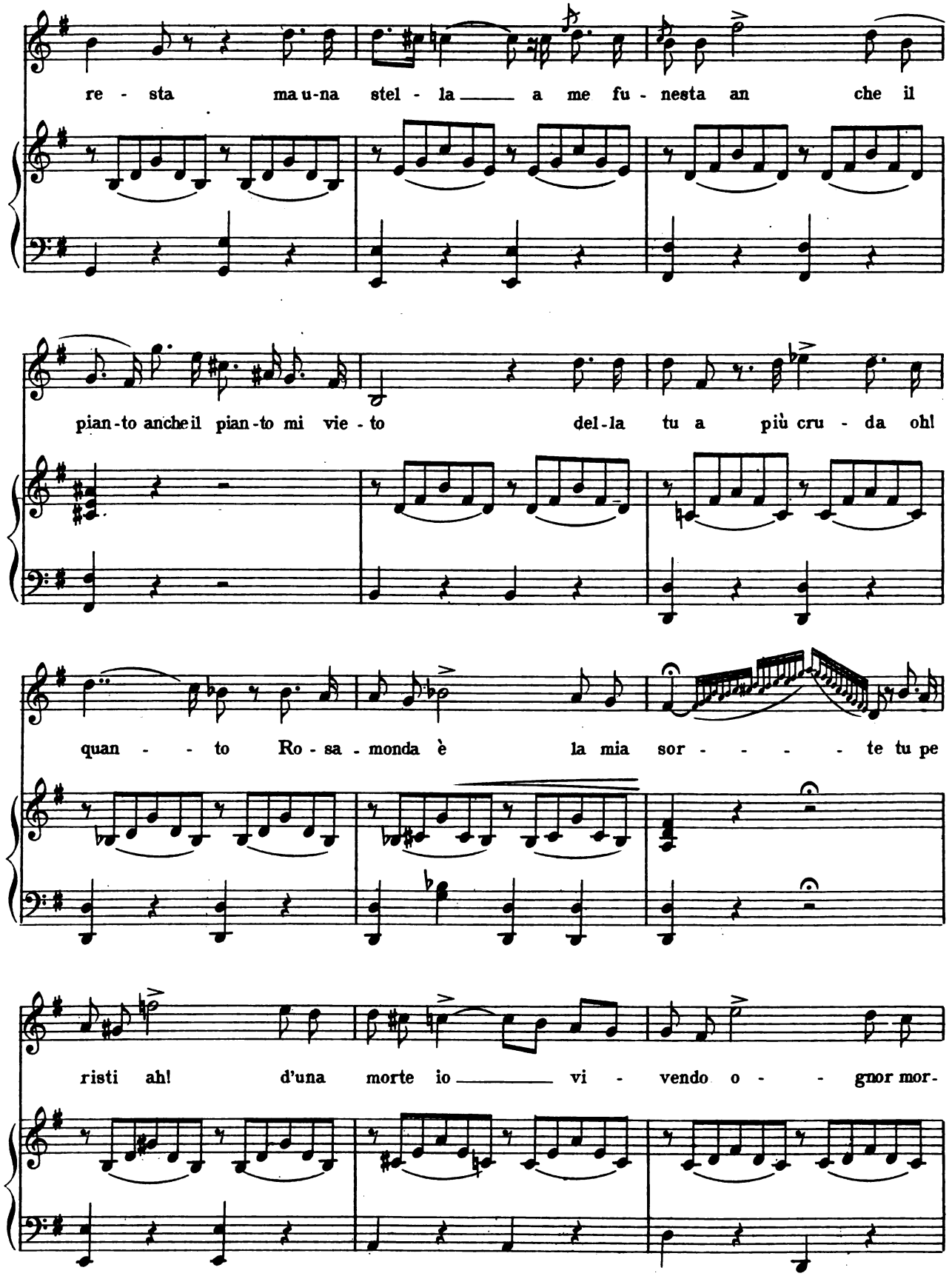
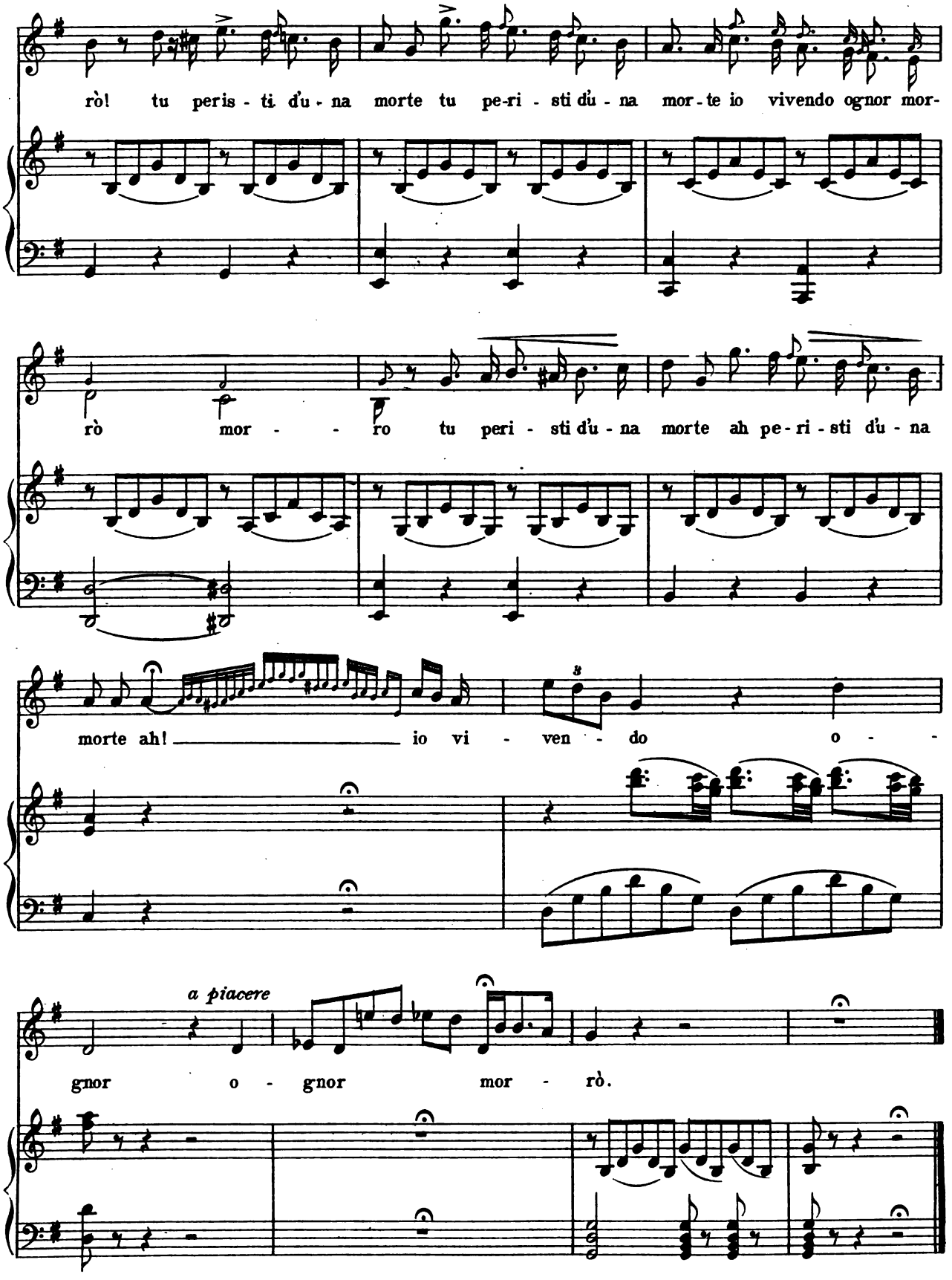
II. "AH! NON GIUNGE"

FROM 'LA SONNAMBULA'

VINCENZO BELLINI

pp
sor Ah mi ab-braccia esempre in sie - - me sempre u - ni - ti in u - na
spe - me del-la ter-ra in cui vi-via - mo ci for-mia - mo un ciel dà-
p
mor del - - la ter - - - ra in cui vi - via - - - mo ci for-
mia - - - mo un ciel d'a mor dà- - - - - - mor d'a - - - -

mor da - - - mor.
Io ti ritro - voal fi - - ne Oh gio - ja oh
gio - ja io ti ri - tro - vo io ti ri - tro - vo oh gio - ja
Ah mio ben

Tempo I.
Ah
Ah non giun - ge un an pen-
sie - ro al con - ten - to ond'io son pie - na a'mi-ei sen - si io credo ap-
pe - na tu mi af - fi - da o mio te - sor Ah mi ab - braccia e sempre in
sie - me sempre u - ni - ti in u - na spe - - me del - la ter - ra in cui vi-

via - mo ci for - mia - mo un ciel d'a - mor del - la ter - - ra in cui vi-
via - - mo ci for mia - - mo un ciel d'a - mor d'a - - - -
mor d'a - - - mor d'a - -
colla parte
Piu vivo.
mor oh gio - ja oh gio - ja oh qual

gio - - ja ah ci for -
mia - - moun ciel ah ci for - -
mia moun ciel d'a mor Oh gio - ja oh gio - ja un ciel
d'a - mo - re.

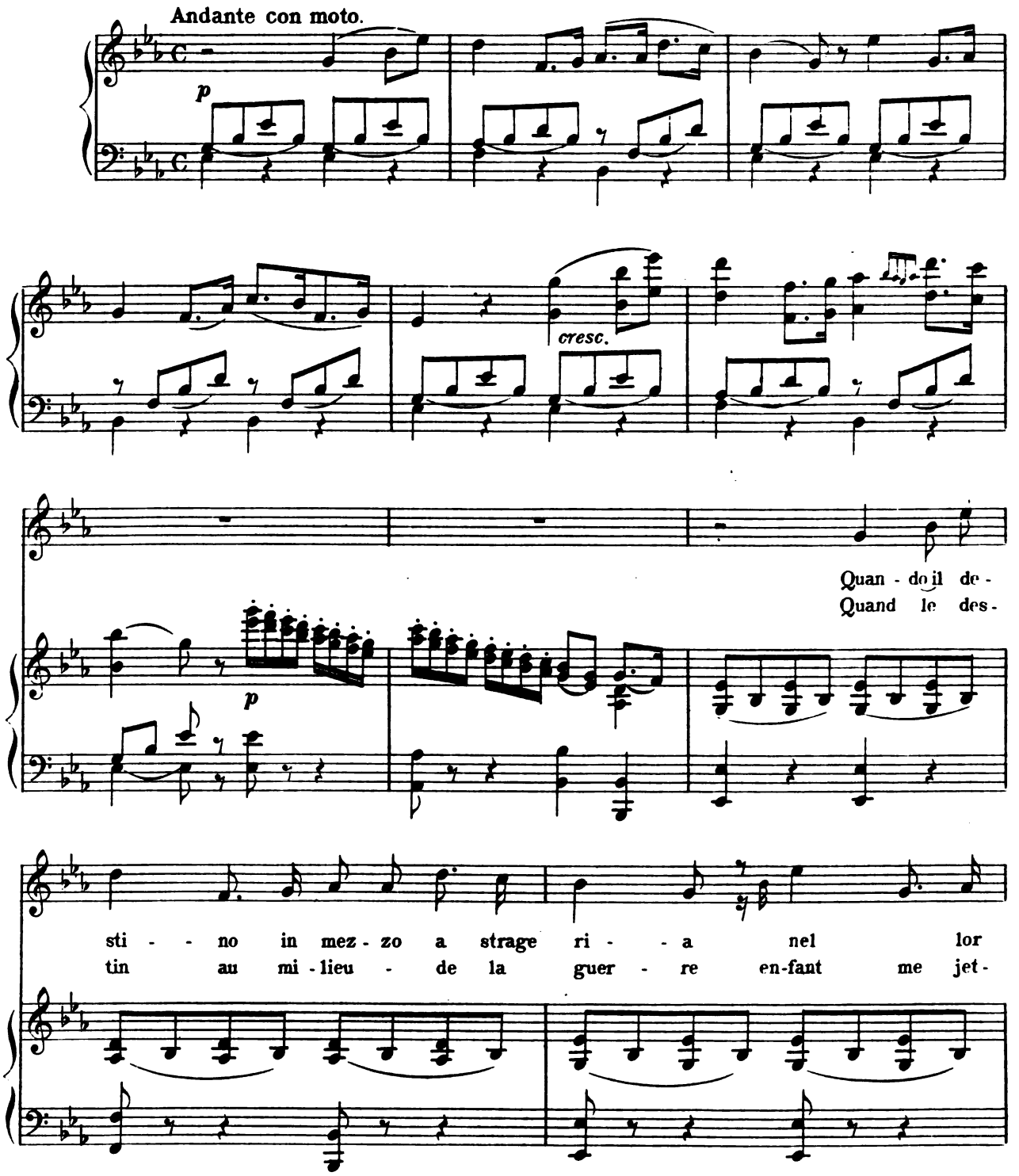
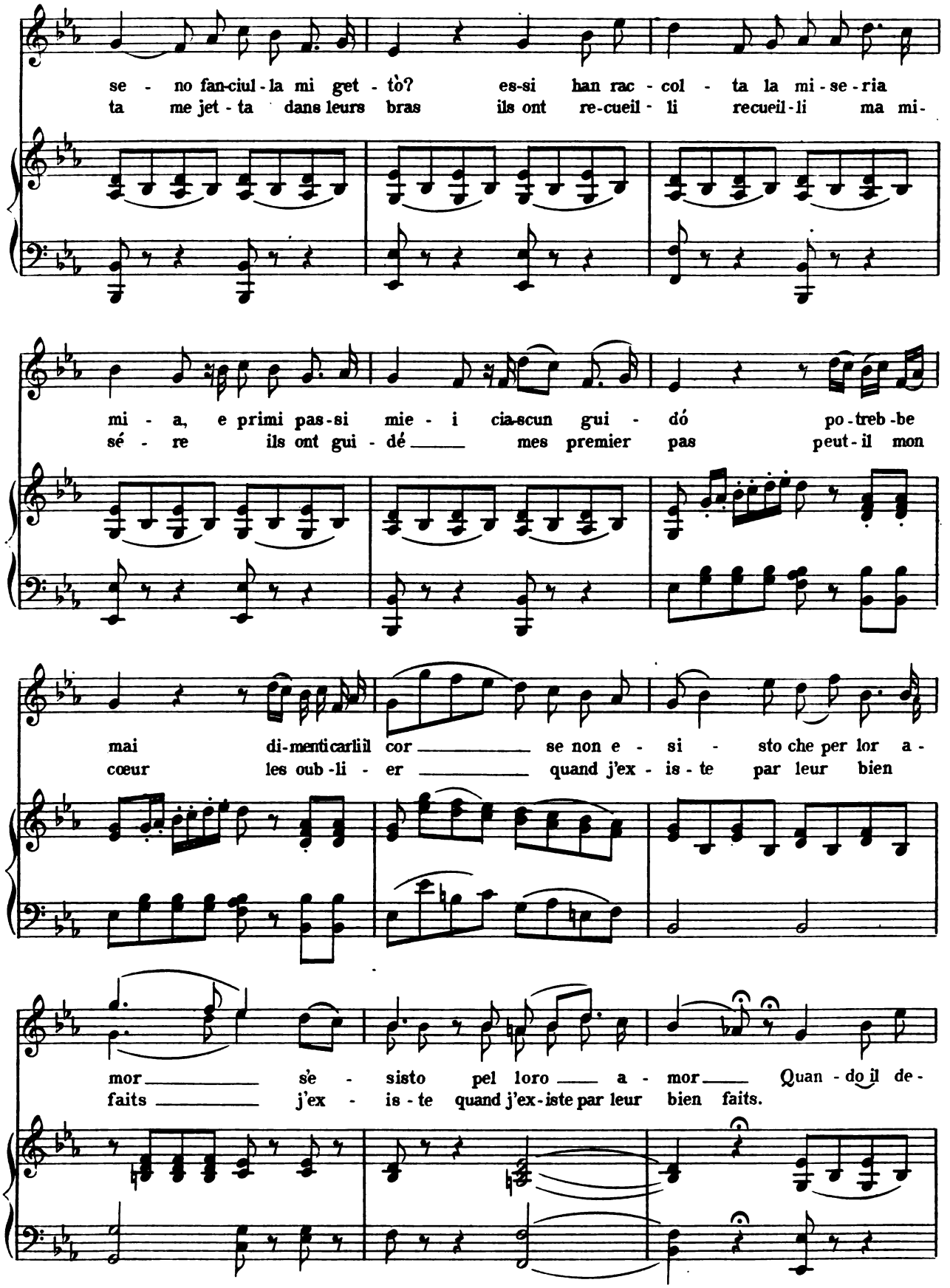
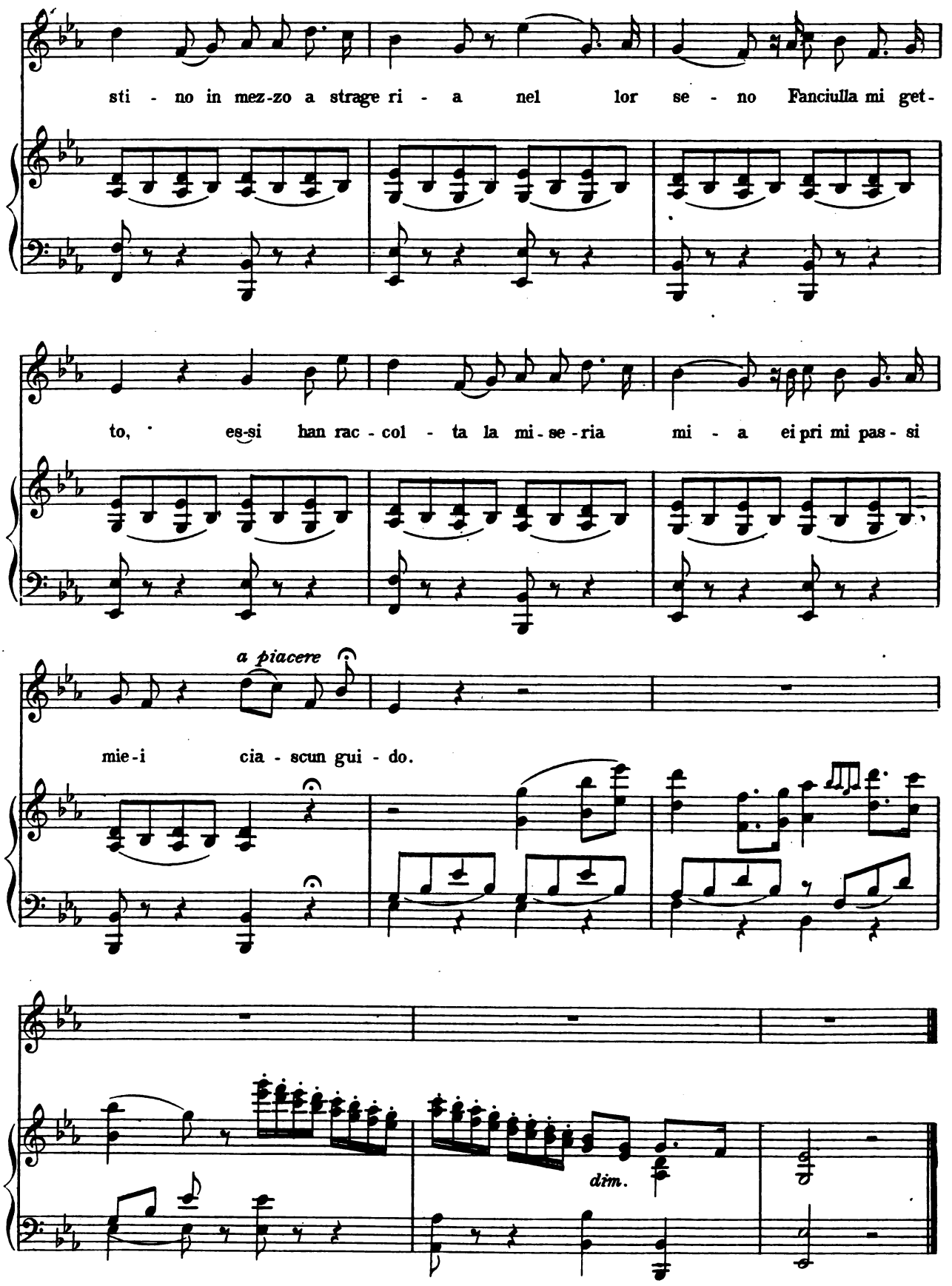
III. "ALL' AFFLITTO"

FROM 'ROBERTO D'EVEREUX'

GAETANO DONIZETTI

re - sta ma u-na stel - la a me fu - nesta an che il
pian-to anche il pian-to mi vie - to del-la tu a più cru - da oh!
quan - - to Ro - sa - monda è la mia sor - - - - - te tu pe
risti ah! d'una morte io vi - vendo o - - gnor mor-

rò! tu peris - ti d'u - na morte tu pe-ri - sti d'u - na mor - te io vivendo ognor mor-
rò mor - - ro tu peri - sti d'u - na morte ah pe-ri - sti d'u - na
morte ah! io vi - ven - do o -
a piacere
gnor o - gnor mor - rò.

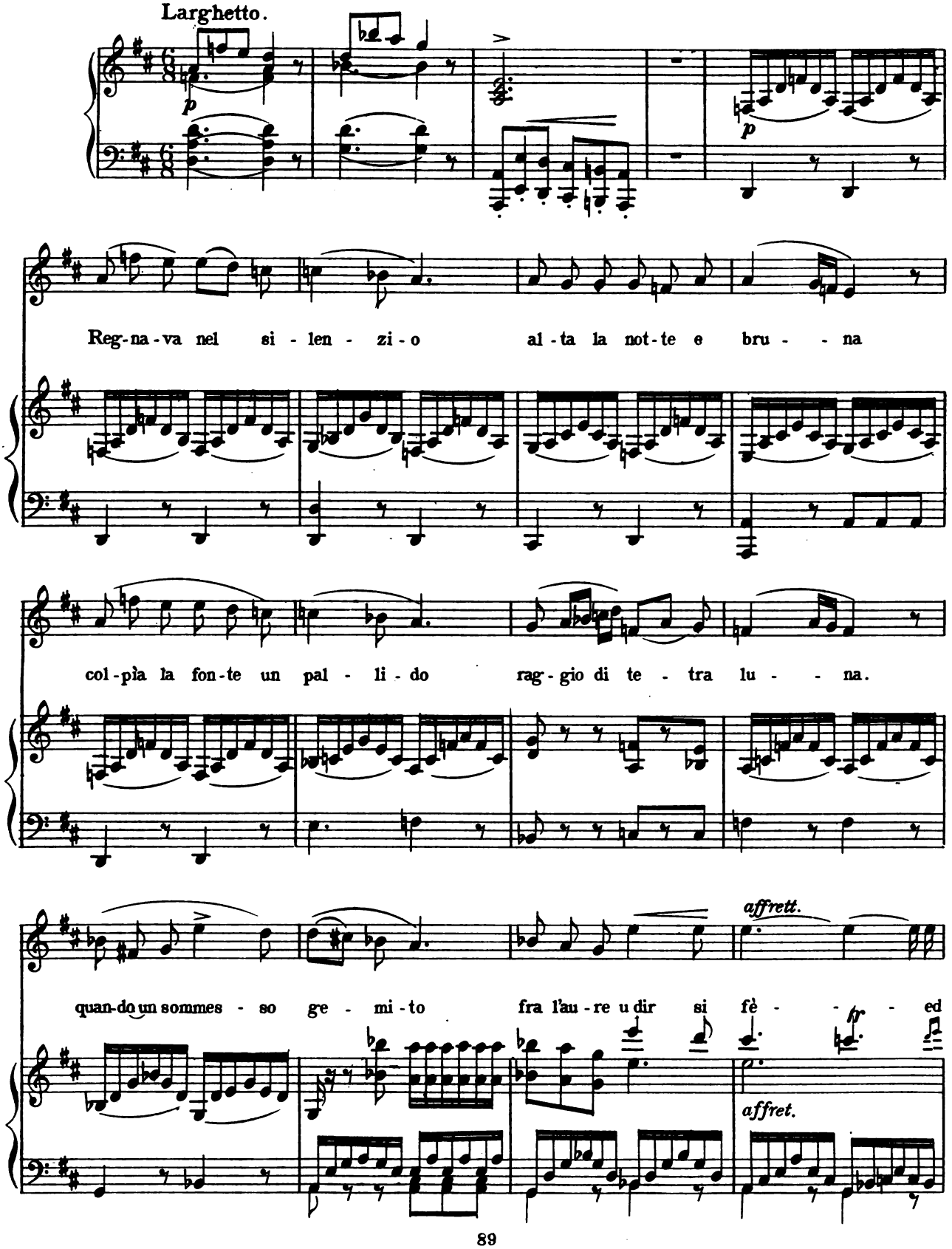
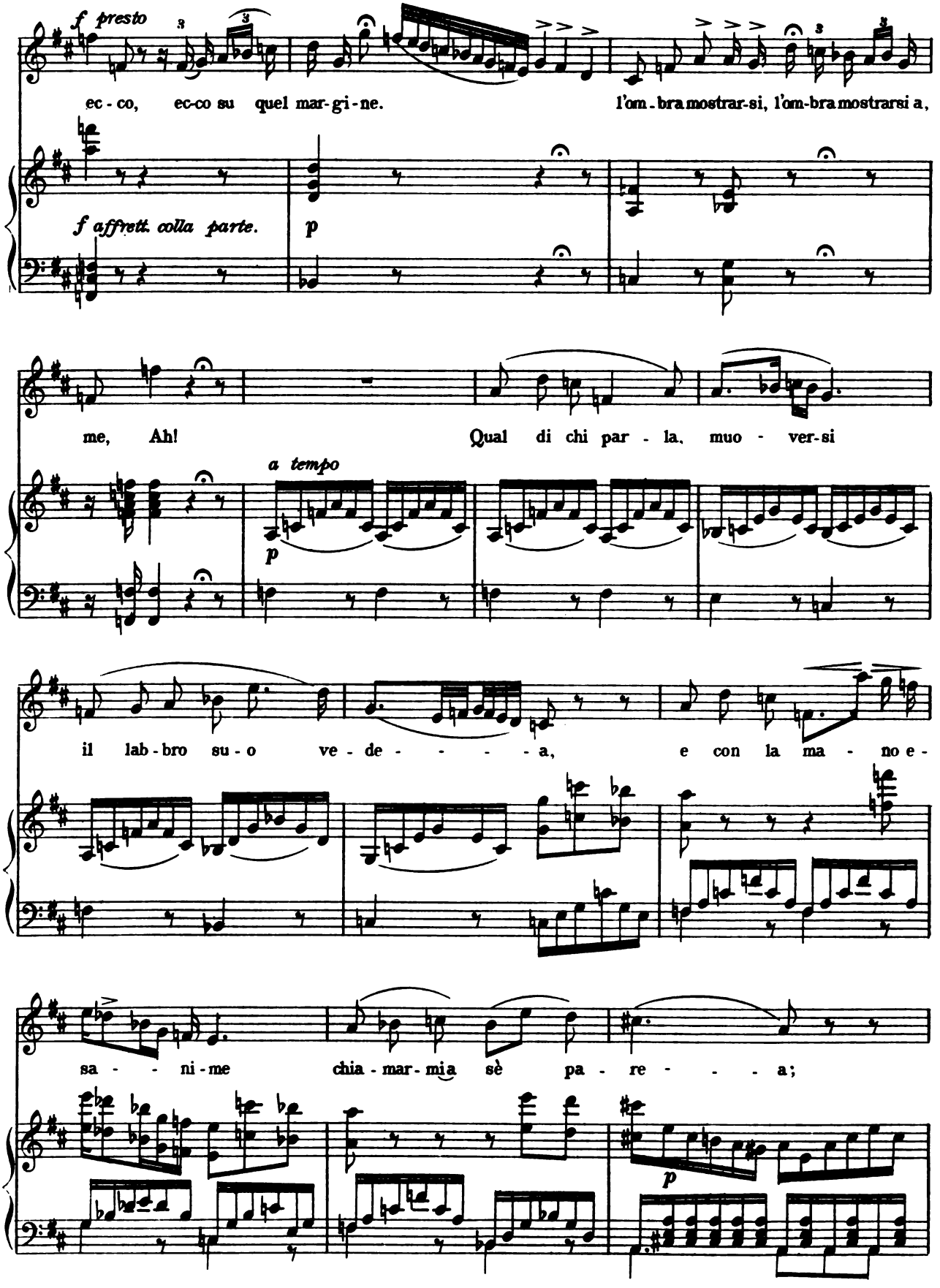
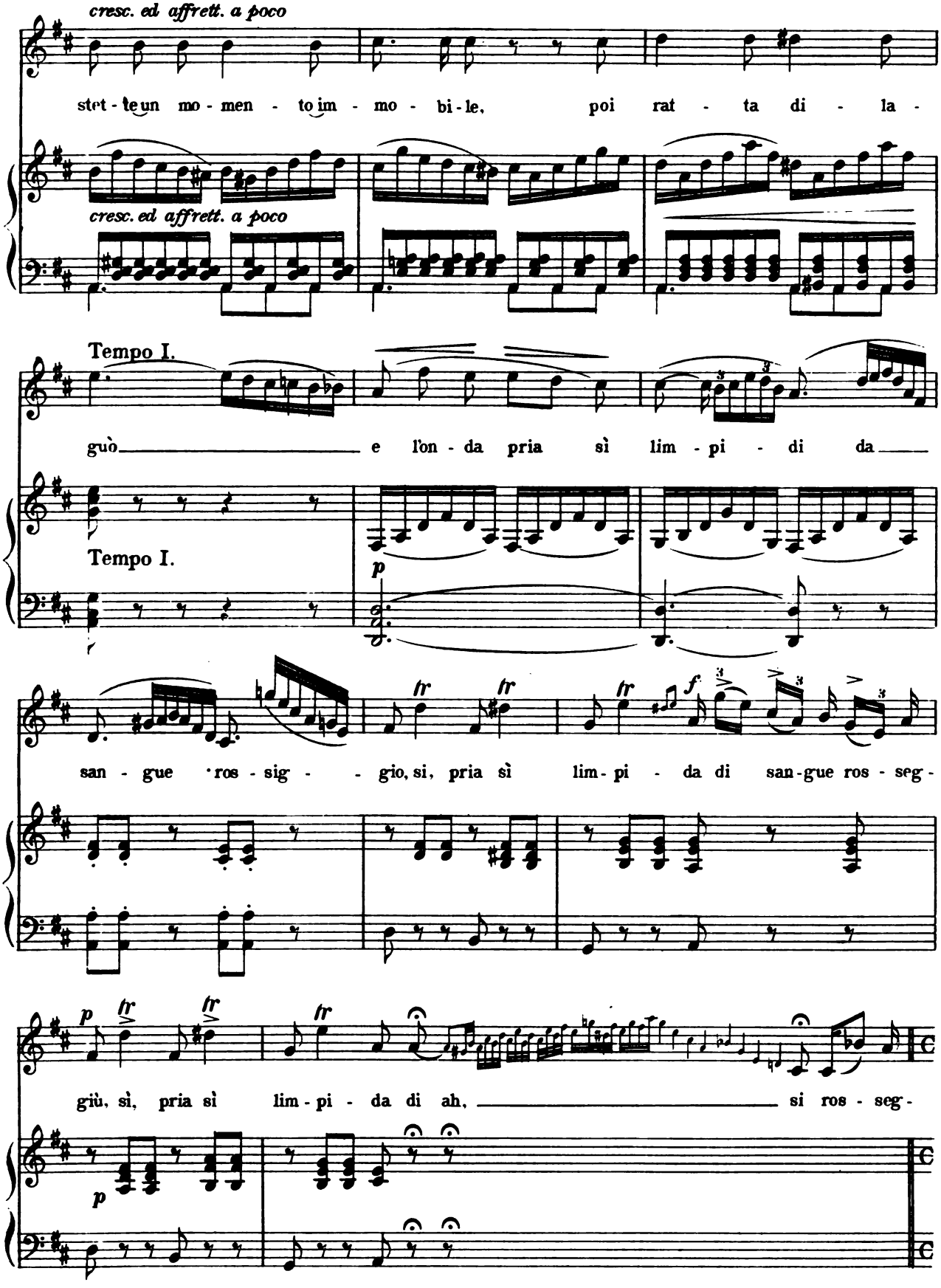
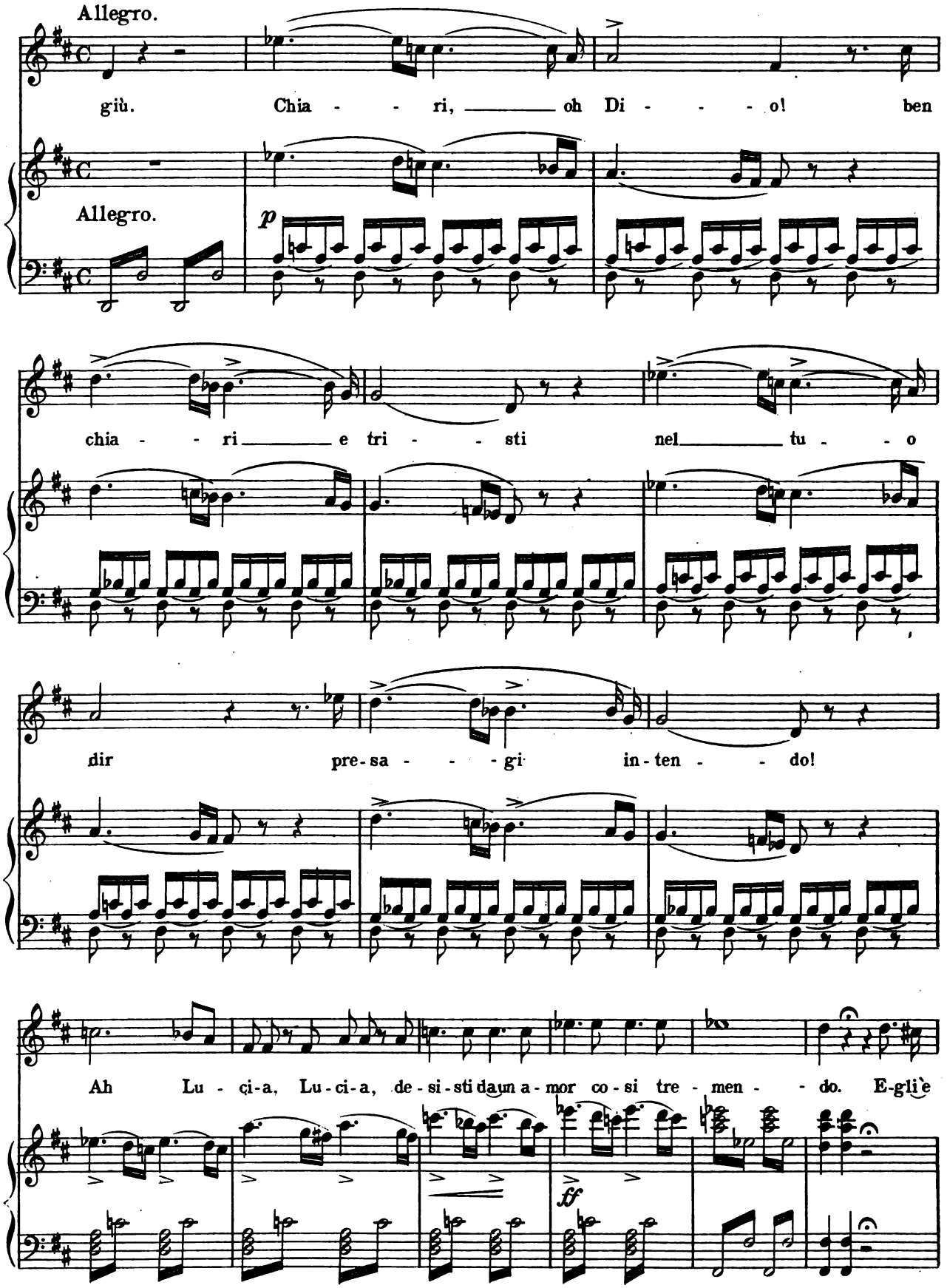
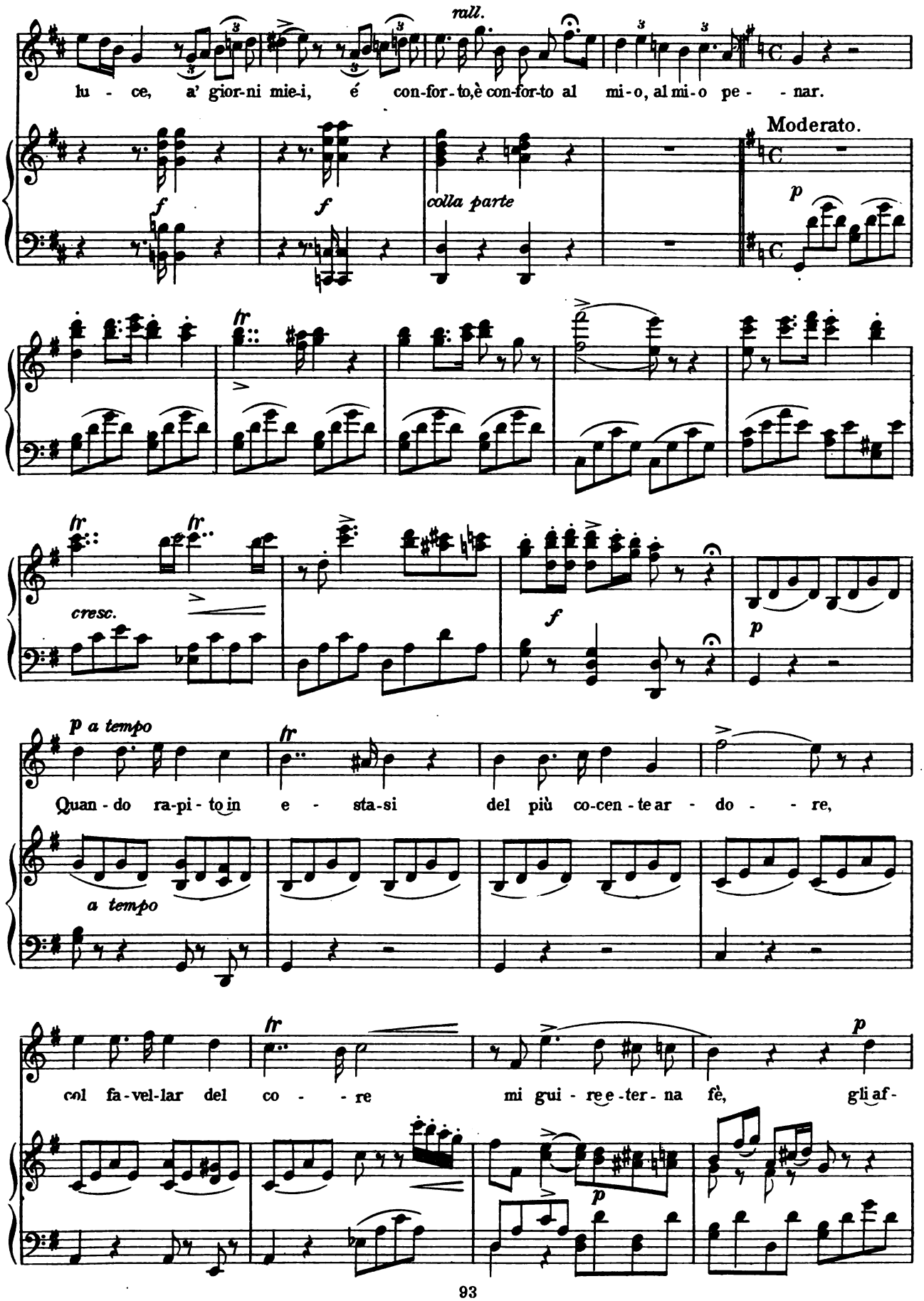
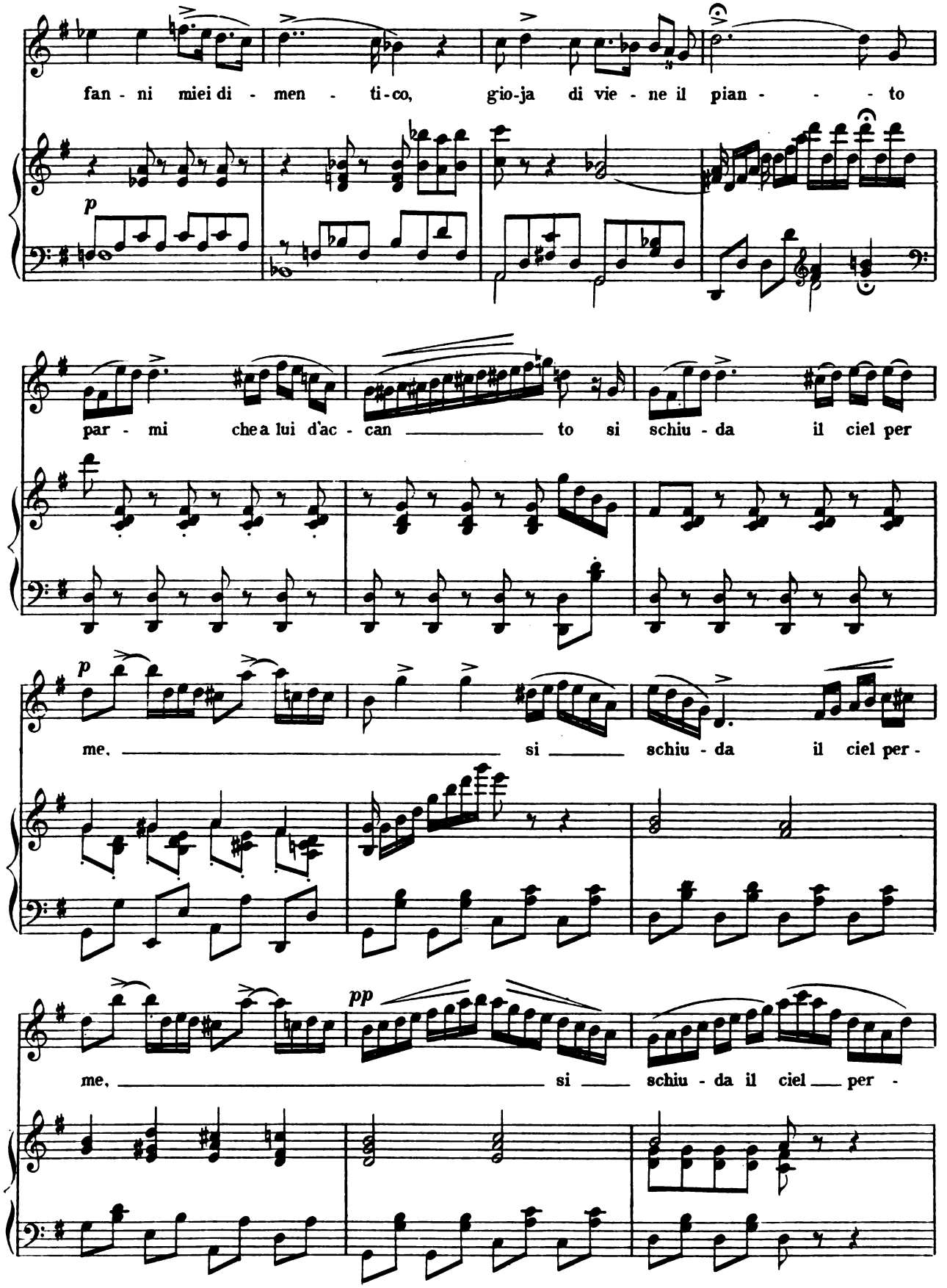
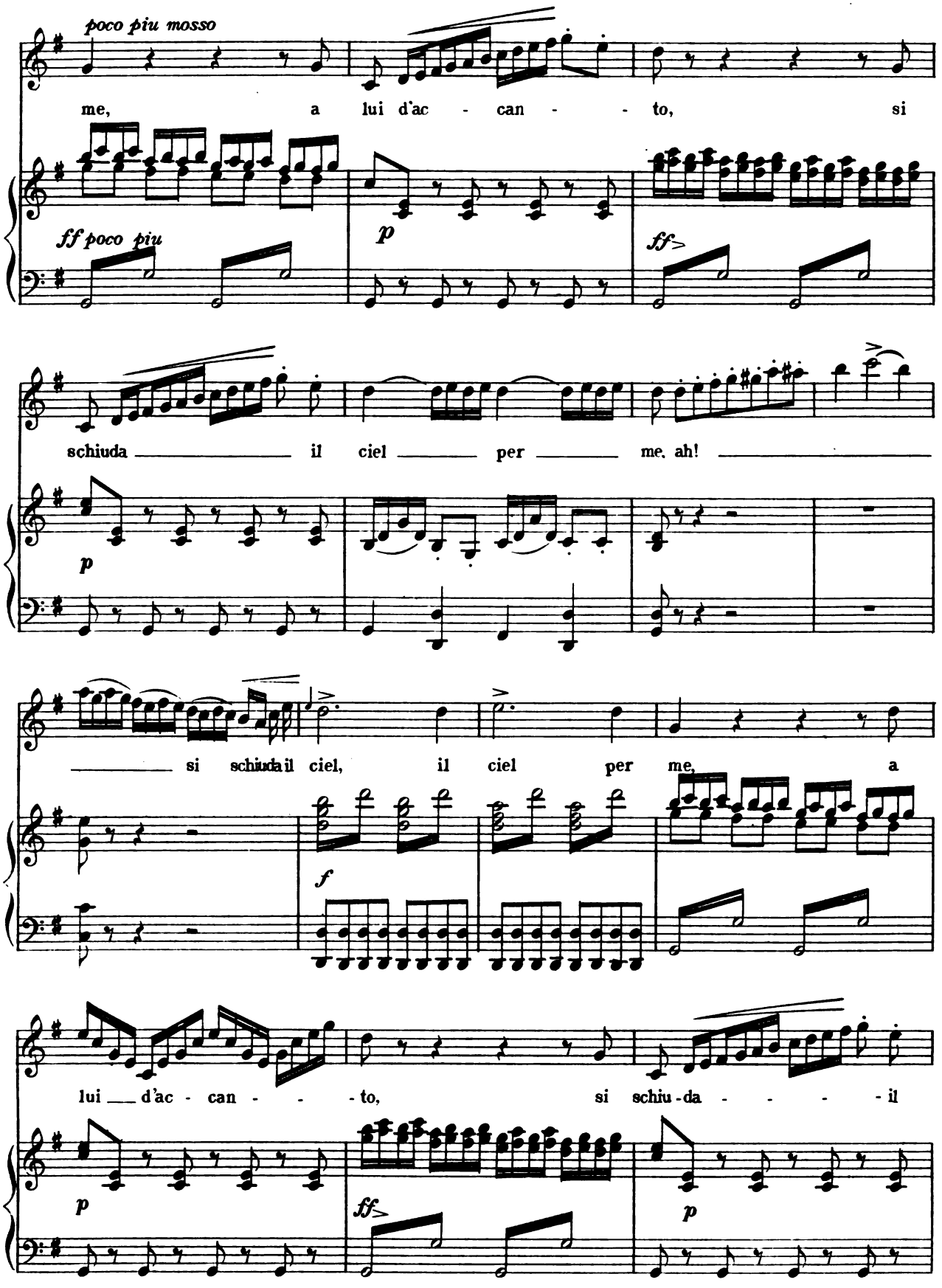
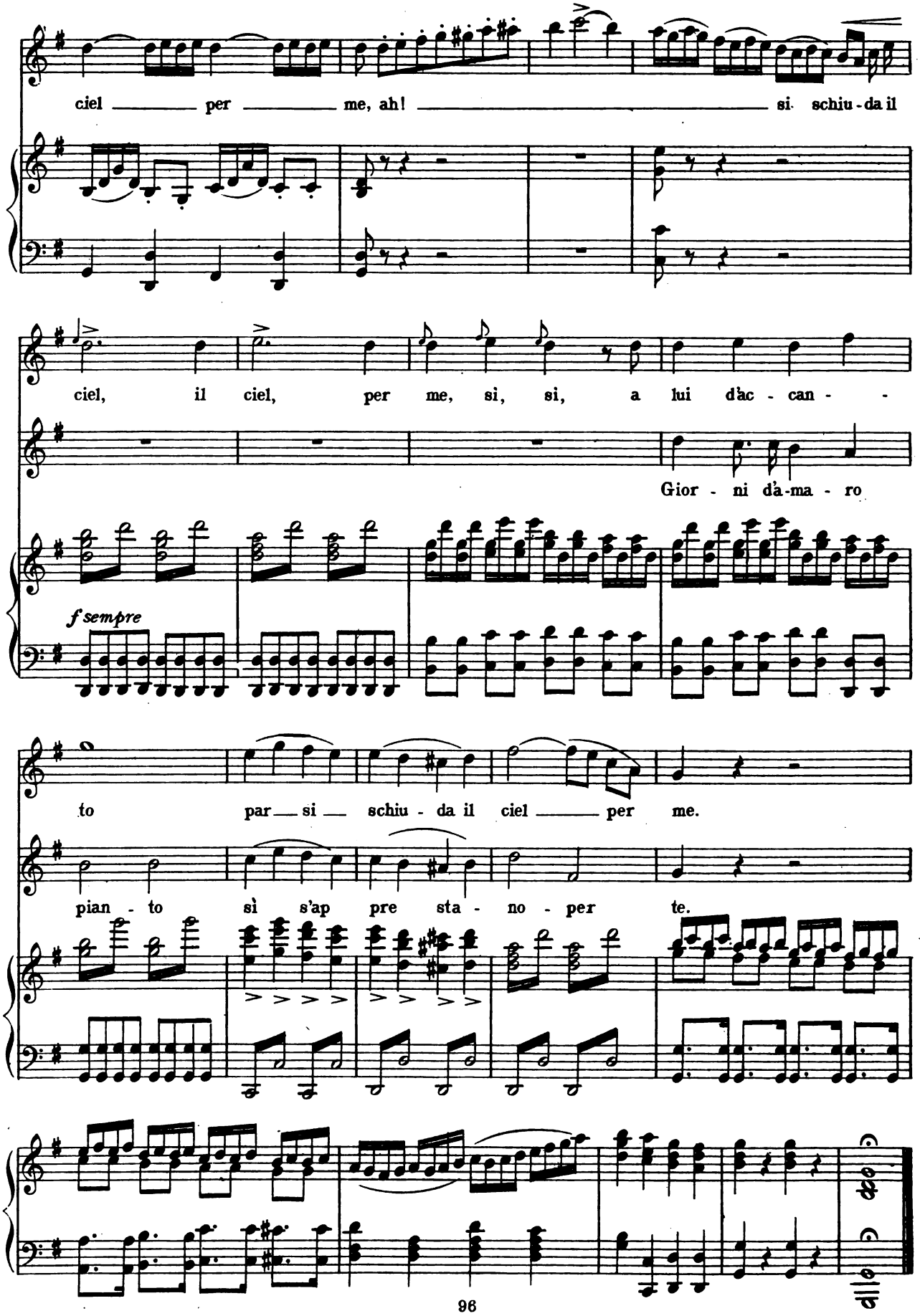
IV. "QUANDO IL DESTINO"

FROM 'LA FILLE DU REGIMENT'

GAETANO DONIZETTI

Andante con moto.
p
cresc.
Quan - do il de -
Quand le des -
p
sti - - no in mez - zo a strage ri - - a nel lor
tin au mi - lieu - de la guer - re en-fant me jet -

se - no fan-ciul-la mi get - tò? es-si han rac - col - ta la mi-se-ria
ta me jet - ta dans leurs bras ils ont re-cueil - li recueil-li ma mi-
mi - a, e primi pas-si mie - i cia-scun gui - dó po-treb-be
sé - re ils ont gui - dé mes premier pas peut-il mon
mai di-menticarliil cor se non e - si - sto che per lor a -
cœur les oub-li - er quand j'ex - is-te par leur bien
mor se - sisto pel loro a - mor Quan - do il de -
faits j'ex - is-te quand j'ex-iste par leur bien faits.

sti - no in mez-zo a strage ri - a nel lor se - no Fanciulla mi get-
to, es-si han rac - col - ta la mi - se - ria mi - a ei pri mi pas - si
a piacere
mie - i cia - scun gui - do.
dim.

V. "REGNAVA NEL SILENZIA"

FROM 'LUCIA DI LAMMERMOOR'

GAETANO DONIZETTI

Larghetto.
p
p
Reg-na-va nel si - len - zi - o al - ta la not-te e bru - - na
col-pìa la fon-te un pal - li - do rag-gio di te - tra lu - - na.
affrett.
quan-do un sommes - so ge - mi - to fra l'au - re u dir si fè - - - ed
affret.

f presto
ec - co, ec-co su quel mar-gi-ne.
l'om-bra mostrar-si, l'om-bra mostrarsi a,
f affrett. colla parte.
p
me, Ah!
Qual di chi par - la, muo - ver-si
a tempo
p
il lab-bro su-o ve-de - - - - - a,
e con la ma - no e -
sa - - - ni-me
chia-mar-mia sè pa - re - - - - a;
p

cresc. ed affrett. a poco
stet - te un mo - men - to im - mo - bi - le, poi rat - ta di - la -
cresc. ed affrett. a poco
Tempo I.
guò e l'on - da pria sì lim - pi - di da
Tempo I.
p
san - gue ros - sig - gio, si, pria sì lim - pi - da di san - gue ros - seg -
p
giù, sì, pria sì lim - pi - da di ah, si ros - seg -
p

Allegro.
giù. Chia - - ri, oh Di - - - o! ben
Allegro.
p
chia - - ri e tri - - sti nel tu - - o
dir pre-sa - - - gi in-ten - - do!
Ah Lu - ci-a, Lu-ci-a, de-si-sti da un a-mor co-si tre-men - - do. E-gli è
ff

rall.
lu - ce, a' gior-ni mie-i, é con-for-to,è con-for-to al mi-o, al mi-o pe- - nar.
Moderato.
colla parte
cresc.
Quan-do ra-pi-to in e - sta-si del più co-cen-te ar - do - - re,
a tempo
col fa-vel-lar del co - - re mi gui-re e-ter-na fè, gli af-

fan - ni miei di - men - ti - co, gio-ja di vie - ne il pian - - - - to
p
par - mi che a lui d'ac - can _____ to si schiu - da il ciel per
p
me, _____ si _____ schiu - da il ciel per -
pp
me, _____ si _____ schiu - da il ciel ___ per -

poco piu mosso
me, a lui d'ac - can - - to, si
ff poco piu
p
ff>
schiuda il ciel per me, ah!
p
si schiuda il ciel, il ciel per me, a
f
lui d'ac - can - - to, si schiu - da - - - - il
p
ff>
p

ciel per me, ah! si schiu-da il
ciel, il ciel, per me, si, si, a lui d'ac-can-
Gior-ni d'a-ma-ro
f sempre
to par-si schiu-da il ciel per me.
pian-to si s'ap pre sta-no-per te.

MASTERS IN MUSIC

GLUCK

BORN 1714: DIED 1787

Mau

CRISTOPH WILIBALD GLUCK

Gluck was a strikingly handsome man. Not only were his features well formed and vigorous, and his eyes bright and expressive, but his whole bearing and demeanor was that of a man who believes in himself and his mission. He has the look of a reformer, and to see his portrait is to gain new confidence in the words placed upon his bust in the Paris Opera House: "He preferred the Muses to the Sirens."

CRISTOPH WILIBALD

G L U C K

BORN 1714: DIED 1787

CRISTOPH WILIBALD GLUCK was born on the second of July, 1714, at Weidenwang, a village of the Upper Palatinate (Bavaria). He was the son of a forester, and in childhood had occasion to steel himself bodily and mentally for the warfare which in later years was waged against the power of fashion and prejudice. In the little schools of Kamitz and Eisenberg, which after 1722 became the homes of the family of Gluck, the young Cristoph found his first inspiration, for in all Catholic countries the scholars were obliged to take part in the musical part of the service, and received not only the necessary vocal instruction, but instrumental as well; and it is said the boy played both violin and violoncello with passable skill. Beyond this, the schooling was so superficial that his father placed him, in 1726, at the Jesuit College at Kommatau (Bohemia). In 1732 Gluck bravely took his staff in hand and turned his steps toward Prague, that he might the better study both music and science. Whether he then contemplated becoming a musician or composer is uncertain; we simply know that in order to make his living he taught the violoncello and singing. By his rendering of violoncello music he succeeded in attracting attention in the circles of the aristocracy, and the princely family of Lobkowitz showed him special favor. Under the protection of the influential and enthusiastic prince, Gluck boldly ventured to express a wish to devote himself exclusively to music, and the same year, encouraged by his patron that he might better accomplish his end, he went to Vienna, then the fountainhead of musical activity.

A little later he received with joy an invitation from one Prince Melzi to follow him to Milan as chamber-musician. This city, as the residence of Sammartini, one of the most celebrated masters of harmony in Italy, afforded him excellent opportunity to make good the defects in his musical education, and to become fully acquainted with the secrets of dramatic composition. Under him Gluck studied fully four years, when he ventured bravely before the public, well equipped with the opera 'Artaxerxes' (1741), text by Metastasio.

In his 'Studies for Musicians,' I. F. Reichardt tells us that "in 'Artaxerxes' Gluck endeavored to depart as much as possible from the broad, well-trodden road of the Italian composers of his time, and to write music more nearly approaching harmonious expression, to which he later owed his imperishable reputation and which, so to speak, he had himself created." In spite of this and similar opinions it is highly improbable that these first works of Gluck exhibited his individuality, for had they done so it would still be apparent when making comparison with the works of his contemporaneous rivals; it is all the more improbable as, for a number of years, he adapted his style to the prevalent taste, and did not materially depart from the stereotyped form of Italian opera.

The position in the musical world secured by Gluck through his first opera is shown by the fact that he received an order from London for an opera for the Haymarket Theater. In Paris, where he stopped on his way to England, he may have had a presentiment that here was to be the field of his future activity; we may assume that here he became familiar with the grand opera as perfected by Lully and Rameau, which in its nature was infinitely nearer his ideal than the Italian opera. From London Gluck went to Hamburg, and in the summer of 1747 to Dresden.

From Dresden Gluck turned for the second time to Vienna, in 1748. He found a zealous patron in the Prince of Hildburghausen, the favorite of Maria Theresa, through whose intercession he soon obtained an order for the composition of an opera, to be given on the birthday of the Empress. This opera was the 'Semiramide riconosciuta,' by Metastasio, a Viennese court poet then at the height of his fame. It is needless to say that we look in vain for the least indication of a change in Gluck's style, as it was in Metastasio's librettos that the type of the older opera intended almost exclusively for vocalists was most pronounced, and in setting these to music it was necessary to conform to the prevalent fashion.

Gluck retained this style also in his following works, which need be merely mentioned: the perfected serenade 'Tetide' (1749), given in the theater of Castle Charlottesburg, at Copenhagen, at a birthday fête for the Crown Prince, afterward King Christian VII.; also the operas written for Rome and Naples, 'Telemachus' (1750) and 'La Clemenza di Tito' (1751), by Metastasio, both noteworthy in that Gluck, later, availed himself of several of their numbers in the masterpieces of his Parisian epoch. These were followed by a long list of similar works, for Gluck displayed even then a restless activity. In 1750 he married, and with his Marianna, the daughter of a rich Venetian merchant, experienced all the joy of a happy marriage, which remained undisturbed till his death.

The beginning of the war which Gluck subsequently declared against the older Italian opera coincided with his first acquaintance, made about 1760, with Raniero di Calzabigi, author of many dramatic works. In him Gluck found a friend who shared his convictions that the Italian opera needed depth and improvement, that it could not accomplish its

end in the form which Metastasio had given it. Calzabigi declared himself ready to assist the master in working out his plans, and the fruit of their efforts was the opera 'Orfeo ed Euridice' ('Orpheus and Euridice'), which was first given October 5, 1762, in the Imperial Theater at Vienna. This excited enthusiastic applause, but was received with disfavor and astonishment as well, for many of the hearers, accustomed to the former style of the Italian opera, were far more confused than edified by music based chiefly upon dramatic truth.

After the triumph gained by this first effort in the new direction, retraction for Gluck would naturally be supposed to be impossible. Yet he allowed five years to elapse which he filled with works of lesser worth, among others an opera by Metastasio, 'Ezio,' brought out in 1763, before he again appeared upon the battle-ground. This time he was armed with the opera 'Alceste,' given for the first time December 16, 1767, in Vienna. In writing this work, after years of reserve, the master, in whose character prudence and extreme deliberation were marvelously balanced by courage and self-confidence, followed the French motto, "*Reculer pour mieux sauter*" ("Look before you leap"). With a mighty bound he cleared the chasm between the old opera and that which agreed with his ideal; and that all doubt regarding his intention might be dispelled, his 'Alceste' appeared with a preface which may be regarded as Gluck's confession of faith.[1]

As far as the effect of the opera itself was concerned, 'Alceste' met with the same reception as that accorded its predecessor, 'Orpheus.' Though Gluck and Calzabigi had done their best, the new opera found but little favor. The great majority of music-lovers remained cold, at least, at the first representations of 'Alceste,' and scoffers remarked that "if any tears were shed they were purely from exhaustion." There is no doubt but that this reserved attitude was assumed especially toward the poetry, which suffered from a certain monotony, inasmuch as it presented but one actor, if, indeed, his decision to die may be regarded as an act! The authors of 'Alceste' were not ignorant of this weakness of the libretto, and in a third work they set themselves the task of portraying the conflict of man with man.

This they tried to carry out in the opera 'Paris and Helen,' which appeared the following year (1769); but this time they deceived themselves in the selection of the text; since there is no real climax—the catastrophe of the destruction of Troy, brought about by the capture of Helen, being merely suggested at the conclusion through Athena, who appears as goddess *ex machina*—the whole poem dwindles into a commonplace love-story. The embellishments, conflicts, sacrificial feast, etc., could not compensate for the lack of a dramatic nucleus, and Gluck was obliged to see his work, with which he had taken infinite pains, disappear from the stage.

The dissatisfaction of the master was still further increased by the

[1] This Preface will be found under the general heading 'The Art of Gluck.'—EDITOR

scornful attitude assumed by his critics with regard to his efforts for reform. This attitude of competent judges induced Gluck, in 1770, to come before the world with a new manifesto, the dedication of 'Paris and Helen.'

With the appearance of this second declaration of war the attacks of criticism against Gluck became more numerous and violent, and it must have been the master's earnest wish to find a place for his activity which should be less under the musical influence of Italy than was Germany. Such a place was Paris, whose artistic conditions were the more favorable for Gluck's plans of reform in that the representatives in philosophy and *belles-lettres* set the standard in musical matters also, and with cultured people their opinion went much farther than that of the exceedingly conservative professional musicians. What attractive conditions for a composer who, at war with tradition, assigned to poetry the first place in the opera, while music should be but its servant!

Gluck did not hesitate to seize the opportunity, in 1772, of becoming more intimate with the Bailli du Rollet, a man fond of literature, highly cultivated, and enthusiastic over his music. Without regard to his former co-worker, Calzabigi—Gluck's relations with the latter may well have been changed since the failure of 'Paris and Helen'—the master bound himself to Du Rollet, who agreed to prepare, with his help, Racine's 'Iphigénie in Aulis,' and to bring about the performance of the work in the great Parisian opera-house. The difficulties which arose from the business transactions with the directors of the Grand Opera were entirely overcome by an emphatic word from one of Gluck's former pupils, Marie Antoinette, who had been placed, in the meantime, upon the French throne, and in the autumn of 1773 Gluck was able to leave Vienna for Paris.

The day of the representation of 'Iphigénie' (April 19, 1774) was anticipated with excitement by all Paris. It goes without saying that opinions differed even upon the evening of the first representation, but upon the second applause was unanimous, or, as Grimm expresses it, 'Iphigénie' was applauded "*aux nues*" ("to the clouds"). The series of successful representations was interrupted by the death of Louis XV., in consequence of which the theater was closed for thirty-four days. This interruption was, however, employed in studying the 'Orpheus,' which meanwhile had been translated into French, and which had a success far exceeding that of 'Iphigénie.' It was a special joy to Gluck that J. J. Rousseau, already one of his partisans, soon after the appearance of 'Iphigénie' became one of his enthusiastic admirers. The philosopher of Geneva affirmed that the music of 'Orpheus' had reconciled him to existence, and the reproach cast upon Gluck's music, that it was lacking in melody, he met with the words: "I believe that melody proceeds from every pore."

The master temporarily left Paris, in 1775, to begin the composition of two new operas, 'Roland' and 'Armide,' both by Quinault, which,

with the French adaptation of 'Alceste,' were intended for representation in Paris the following year. In the midst of his work, however, he was surprised by the news that at the instigation of his opponents the directors of the Grand Opera had called to Paris the famous opera-composer Nicola Piccini, and had likewise confided to him the composition of 'Roland.' In a violent rage Gluck destroyed what music of 'Roland' was already completed and wrote an angry letter to his co-laborer, Du Rollet, who was then tarrying in Paris, in which, without denying his respect for the talent of his rival, he accused his opponents of treachery, and overwhelmed their spokesman, the author Marmontel, with bitter ridicule. This letter, which Du Rollet had printed in the periodical '*L'Année littéraire*,' gave the signal for a literary war, which in matters of art has never been surpassed in bitterness except, perhaps, at the appearance of Richard Wagner.

When, at the beginning of the year 1776, Gluck returned in order to rehearse 'Alceste,' he found the cultured people divided into two parties under the names "Gluckists" and "Piccinists," drawn up in line of battle. Again, as in 1752, at the appearance of the Italian bouffe-singers, there were formed in the theater the king's party and the queen's party; for the king, though not in the least musical, thought it his duty to defend the older opera, while the queen, with unwavering fidelity, remained true to her countryman and former instructor. At the first representation of 'Alceste' victory for the Piccinists seemed assured, so utterly did the opera fail, the last act being actually hissed. But, as frequently upon former occasions, the public altered its opinion with each successive performance, and bestowed ever richer applause upon the 'Alceste' in the thirty-eight consecutive representations. Gluck's fame rose still higher, however, with the presentation of 'Armide' (September 23, 1777), in consequence of which his bust was placed near those of Lully, Rameau, and Quinault in the foyer of the Grand Opera.

The personal relations of the two masters whose adherents fought so bitterly were friendly on the whole, though they soon had a severe test. After Gluck had found a new co-laborer in the poet Guillard, and had gone to Vienna with the text of 'Iphigénie in Tauris,' to set it to music, the directors of the Grand Opera, speculating on the Parisians' love of sensation, induced Piccini also to compose an 'Iphigénie in Tauris,' which should appear before that of Gluck. Our master, however, did not propose to relinquish his rights; toward the end of the year 1778 he returned to Paris, and with the aid of the queen so carried his point that the supposed warfare "man to man" ceased and his work gained the precedence. His "Kampf ums Recht" ("Fight for the Right") was crowned with brilliant success. Not only did those who were coöperating in the production of 'Iphigénie' show themselves well-disposed and even enthusiastic in their task, but at the first performance of this work (May 18, 1779) the effect upon its hearers was magical. The ideal of all earnest friends of the opera seemed attained in the 'Iphigénie in Tauris,' and

even the cautious Grimm, overcome by the impressions of this representation, wrote: "I know not if what we have heard be a melody. Perhaps it is something much better; I forget the opera and find myself in a Greek tragedy."

Unfortunately, Gluck's Parisian activity closed with a failure. The last opera which be produced there, Baron von Tschudi's 'Echo and Narcissus' (autumn of 1779), was coldly received, and after a few representations disappeared from the repertoire. In this same year Gluck left Paris and never returned. In possession of a considerable fortune and loaded with honors he passed the last years of his life in Vienna in comfort and ease. Owing to an iron constitution he recovered from a severe illness the following year, and his adherents in Paris did not relinquish the hope of seeing the master again in their midst; but this they were forced to do when, in 1784, Gluck had a stroke of paralysis. It is true he recovered from this, but a second stroke, three years later, put an end to his life.—FROM AN ARTICLE BY W. LANGHANS IN 'FAMOUS COMPOSERS AND THEIR WORKS'

TO this sketch of the chief events of Gluck's life the following vivid description of his appearance and character, by Mr. Ernest Newman, may well be added:

"Gluck's personal character shows itself both in his music and in his physical structure. To the last he was the hardy, virile peasant, trained to rough and sturdy habits of life. In his face can be clearly seen those qualities that appear again in his music and in his correspondence: the head is thrown back proudly and confidently, the large and mobile mouth has an air of quick intelligence, and the eyes look out straight and fearlessly upon the beholder. Different from Wagner, less nervously constituted, less self-conscious, he yet did a work which, though it cannot be compared to Wagner's in real depth of importance, yet marks him out far above any musical figure of his time."

THE ART OF GLUCK

C. W. Gluck — *Preface to 'Alceste'*

IN setting the opera of 'Alceste' to music I have resolved to avoid all those abuses which have crept into Italian opera through the mistaken vanity of singers and the unwise compliance of composers, and which have rendered it wearisome and ridiculous, instead of being, as it once was, the grandest and most imposing stage of modern times. I have endeavored to reduce music to its proper function, that of seconding poetry by enforcing the expression of sentiment and the interest of the situation, without inter-

rupting the action or weakening it by superfluous ornament (*raffreddata con degli inutili ornamenti*). My idea is that the relation of music to poetry is much the same as that of harmonious coloring and well-disposed light and shade to an accurate drawing, which animate the figures without altering their outlines. I have therefore been very careful never to interrupt a singer in the heat of a dialogue in order to introduce a tedious ritornelle, nor to stop him in the middle of a piece either for the purpose of displaying the flexibility of his voice on some favorable vowel, or that the orchestra may give him time to take breath before a long-sustained note. Furthermore, I have not thought it right to hurry through the second part of a song if the words happened to be the most important of the whole in order to repeat the first part regularly four times over, or to finish the air where the sense is complete in order to allow the singer to exhibit his power of varying the passage at pleasure. In fact, my object has been to put an end to abuses against which good taste and good sense have long protested in vain.

My idea is that the overture should indicate the subject and prepare the spectators for the character of the piece they are about to see; that the instruments ought to be introduced in proportion to the degree of interest and passion in the words; and that it is necessary, above all, to avoid making too great a disparity between the recitative and the air of a dialogue, in order not to break the sense of a period, or awkwardly interrupt the movement and animation of a scene. I have also felt that my chief endeavor should be to attain a grand simplicity (*una bella simplicità*), and consequently I have avoided making a parade of difficulties at the cost of clearness. I have set no value on novelty as such, unless naturally suggested by the situation and suited to the expression; in fact there is no rule which I have not felt bound to sacrifice for the sake of effect.

Sir C. Hubert H. Parry — *'The Evolution of the Art of Music'*

GLUCK deserves great homage as a man of the rarest genius; but he deserves fully as much again for the splendid sincerity with which he refused to put up with the shams which the rest of the world found quite good enough to amuse them, and made men wake up to realize that opera was worth reforming. He brought about the first crisis in the history of this form of art by calling attention to the fact that a work of art is always worth making as good as possible, and that opera itself would be more enjoyable and more worthy of intelligent beings if the dramatic side of the matter received more consideration. He was premature, as it happened, for the resources of his art were not yet fully equal to such undertakings as he proposed; but at least he succeeded in dispelling a good deal of apathy, and in persuading people that real dramatic music was a possibility.

The point which is of highest importance in Gluck's victory, as far as the development of the art is concerned, is the restoration of the element of genuine human expression to its place in the scheme of art. Gluck, like every one else, was forced to accept the work of his predecessors as the basis of his own, and even to retain some of the most conspicuous features of the scheme which he aimed at destroying.[1] He had to write arias on the old lines, for they were the only definite types of design then understood; and Gluck was far too wise to think he could dispense with definite design. He had also to accept the ballet, for it was too vital a part of the French operatic scheme to be discarded without almost certainty of failure. But, in the case of the arias, he did his best to make them as characteristic of the situations as the backward state of the art allowed; and he often replaced them by short movements of very complete and simple form—more like the type of folk-songs—into which he concentrated a great deal of genuine expression. For the ballets he had the justification of the ancients, and he undoubtedly applied them in many cases extremely well. Wherever it was possible they were made part of the action, and became a very effective part of it. As, for instance, the dance and chorus of furies at the threshold of the infernal regions in 'Orfeo,' and the chorus and ballets of Scythians in 'Iphigenia in Tauris.' For his treatment of recitative he had the earlier examples of Lully and Rameau—who had both adopted a free style of expressive declamation with definite accompaniment, often with very successful results. Since their time music had very much enlarged its resources of expression and had become more elastic; and Gluck, while working on the same lines, improved immensely upon their standard in respect of refinement and artistic finish. Moreover, the expressive qualities of his admirable recitatives are very much enhanced by his way of dealing with the accompaniment. He neglected no opportunity to make use of the qualities of his orchestral instruments—as far as in him lay—to enforce and accentuate the situations, and even to intensify the passing moment of feeling implied by the dialogue. It would hardly be an exaggeration to say that he was the first composer in the world who had any genuine understanding of this very modern phase of the art. . . .

His system was too ideal for the world of his time, and the niche which he occupies is singularly isolated through the inadequacy of musical means to meet his requirements. His singular energy and clearness of dramatic insight forced a special path for himself out of the direct course of musical progress. It was as though he pushed for himself a special short cut up a very arduous ascent where other men could not follow him. And it was not until music in general had gone by a more circuitous route, which avoided the rocks and precipices, that it finally arrived at a position which made his ideals attainable. No one in his time could pursue the path he had marked out, for no one but himself had sufficient mastery of dramatic expression even to equal his work in that respect, much less to improve upon it.

[1] The dominance of the Italian style in Gluck's early operas is very striking.— EDITOR

W. F. Apthorp *'The Opera, Past and Present'*

AS a reformer, Gluck was but little of a radical, hardly anything of a theorist. The best confession of artistic faith we have from his pen, his preface to 'Alceste,' stands in history, with Peri's to 'Euridice' and Victor Hugo's to 'Cromwell,' as one of the most famous of its kind. But there is very little constructive theorizing in it; it is, for the most part, negative in character, pointing out what is most to be avoided in opera-writing. It is a document of sheer sound artistic common sense, not a philosophico-scientific marshaling of principles to a firmly based theory; admirable as far as it goes, but not going far.

What was new in Gluck was his musico-dramatic individuality, his style, for there was little really new in his principles. Not only did these date back, as far as they went, to the earliest days of opera, but the artistic sins and abuses he stigmatized had been pointed out and deplored by more than one musician before him.

Gluck is fairly to be regarded as the Father of Modern Opera; a sufficient commentary on this is the very fact that his are the earliest operas that hold the stage to this day. He followed Philip Emanuel Bach and Haydn in employing a standard composition of the orchestra, and banished the time-honored *cembalo* (harpsichord) from it; he was thus the first opera-composer to write out his scores completely, leaving nothing to be added by the cembalist. He was equally great in impassioned or pathetic melody and in every form of recitative; his dramatic use of the chorus can hardly be surpassed in mastery. The opening scenes of the first and second acts of his 'Orfeo'—Euridice's funeral rites, and Orfeo's entrance into Hades—are still unsurpassed masterpieces in this last particular.

In a specific sense, Gluck's great achievement was to fix the form of French grand opera for nearly a century, taking the form as already established by Lully and Rameau for a basis. What may be called the Gluck formula subsisted with but slight modification in France until Meyerbeer came above the horizon. From 'Orfeo' to 'Iphigénie en Tauride,' his operas are distinctly *grand* operas; to produce their proper effect, they need not only fine acting and singing and a competent orchestra, but a vast, well-equipped stage and the most copious spectacular paraphernalia, especially a superb ballet. They are essentially spectacular operas, and it is the prominence of this feature in them that has most militated against their being adequately given in this country.

Gluck united in an unparalleled degree warmth of temperament with a certain classic reserve in expression; he was at home in classical and mythological subjects, in the stately classic manner; the true "romantic" strenuousness he had not, he would have made but a poor hand at it with a Shakespearian libretto. But it would be a dull ear that could not catch the poignancy that lurks behind his measured dignity of expression, a dull heart that did not beat responsively to the expansive force of his

emotional heat. . . . Few men have produced such overwhelming effects on the lyric stage with so beautiful a simplicity of means. Let us part from him with his pet maxim (whether wholly true or not, matters little) on his lips: "Simplicity and truth are the sole right principle of the Beautiful in works of art."

E. Newman *'Gluck and the Opera'*

N the eighteenth century it was a matter of the greatest difficulty for the musician to see the world as it shaped itself to other men, by reason of his having to look at it from the salon of his patron. The musician was in many cases less a man than a human song-bird. Thus a true historical study of the development of musical form would have to take account of the influence upon the musician's art of his dependence upon kingly or princely patronage. . . . The opera of the eighteenth century was undignified and paltry and servile, because the men who wrote it were undignified and paltry and servile. Social conditions in which the artist is regarded as a mere means of ministering to the enjoyment of the ignorant and selfish wealthy must inevitably result in the degradation of himself and the emasculation of his art.

It was under such conditions as these that Gluck passed his years of apprenticeship; from the very beginning he found himself in that dignity-destroying atmosphere of patronage. Nothing can be said in greater praise of him than that he lived through these conditions and outgrew them. Nothing is more conclusive of his claim to honor than the way in which, by virtue of his strong physical and mental organization and his genuine humanism of feeling, he set himself with iron will to express *himself* in his music, and, in the teeth of all the opposition of foolishness and conventionality and sham, to make his music manly, truthful, and sincere. This firmness of will and purpose, often amounting to dogged obstinacy, led him frequently to the commission of injustices and to a harshness of attitude towards other men; but we can pardon this and more in him. Without this dogged self-sufficiency of character he would never, in the age in which he had the misfortune to live, have been at all equal to the reformation of the opera.

Though his ideas are paralleled in the writings of other men of his day, his service to art is yet incomparably greater than anything that was done by even the greatest of his contemporaries. It was the happy combination in Gluck of thinker and artist that enabled him to convert good theory into equally good practice. To have changed and consolidated the whole structure of the opera: to have insisted on the necessity of making the verbal basis sound and sane; to have repressed the vanity and egotism of the singers, and to have galvanized the lazy, languid orchestra into life; to have aimed at breaking down antagonism between the aria and the recitative, and making the latter an instrument more

worthy of playing its part in the musical drama; to have struck away all the pernicious excrescences that disfigured the aria, and to have made it a genuine expression of passion; to fill the accompaniment with a significance as great as that of the voice-part itself; to make the opera dignified and humanistic, giving music its worthy place in the lives of thinking men; to make the overture elucidatory of the coming drama; to work with a coherent principle throughout the whole opera, giving unity to what had formerly been a mere *pasticcio* of irrelevant elements—this was no small labor for the life of one man in such an age.

THE WORKS OF GLUCK

NOTES ON THE SELECTIONS

IN 'Orfeo ed Euridice,' the first opera that Gluck wrote in his "reforming" style, to a libretto by Calzabigi, are exhibited already the qualities of his later and important works. These qualities are all implied in the single principle of dramatic truthfulness; and at the time he composed the 'Orfeo' he had arrived at a full consciousness of the capital importance of that principle. 'Orfeo' is accordingly an unmistakable if somewhat crude embodiment of its author's characteristic ideas. Its melodies are direct and vividly expressive; its harmonies are always appropriate to the mood generated by the action; its recitatives are free, flexible, true to the cadences of impassioned speech; there are no meaningless vocal ornaments and flourishes to show off the singers.

'Orfeo' was first produced at Vienna, October 5, 1762, forming, as Mr. Apthorp says, "the first cannon-shot of the new Revolution." The libretto retold very simply the old Greek story of Orpheus, who braved the terrors of Hades in order to bring back his beloved Euridice to earth. Such a subject was admirably suited to Gluck's genius, in which a certain high simplicity, a sort of heroic plainness, was perhaps the most striking trait. He perfectly understands and reproduces the dignity and beauty of the Greek myth. That Gluck himself appreciated the importance of his collaborator's work is shown by the following sentences from a letter of his: "I should bitterly reproach myself were I to consent to having attributed to me this new kind of Italian opera, the success of which has justified the experiment. To Calzabigi, rather, belongs the special credit, and if my music proves effectual I must thank him who has put me in a position to draw freely from the well-springs of my art."[1]

[1]To this statement of Gluck's may be added Calzabigi's own words: "If Gluck is the author of dramatic music he has by no means created it out of nothing. It was I who gave him the material, or, if you will, the chaos; the honor of this creation should, therefore, be shared equally between us."

I. Aria: "Live without My Euridice!" *From 'Orpheus'*

"IF," says Langhans, in his excellent study of Gluck, "we look backward and contrast the greatest representative of the older Italian opera, Handel, with Gluck, we are astonished at the progress made by opera music. The old-fashioned ornate music of Handel has disappeared; true expression has gained the supremacy, although it never reigns at the expense of the melody, which is almost inexhaustible and in its grace betrays in every measure the country from which it came." "The celebrated aria 'Che farò senza Euridice,'" continues Langhans, "is an example of Gluck's power to harmonize the greatest nobility of sentiment with the insinuating charm of melody."

This famous aria (best known by its Italian title of "Che farò senza Euridice") is indeed one of Gluck's finest pieces. Note, for instance, how remarkably the limited resources of harmony at Gluck's command are used to intensify the expressiveness of the opening recitative. The long-held diminished seventh at the words "She lives no longer, I seek her in vain"; the tremolo chord at the words "Nought can I image but the dark gloomy aspect, the horrors of my being"; and the strong, clear, major chords at "Now fate may wreak her vengeance, I am despairing," suggesting as they do the energy of desperation—all these things are admirable. Then, also, note the melodic features, as, for example, the heart-broken fall from D to G at the second "Euridice!" and the contrast of the low and the high register at the opening of the third measure from the end of the recitative.

In the aria itself musical beauty is perhaps even more prominent than dramatic truth. A French critic has said that this air might as well be sung to the words "I have found my Euridice" as to "I have lost my Euridice"; and it is true that there is here no highly specialized expression of sorrow. But the music is so lovely, the melody rises and falls with such grace and such power of appeal, that we are rapt clean out of the critical attitude, and simply feel what the composer wishes us to feel, compelled by his magic.

II. Chorus of Furies *From 'Orpheus'*

THIS famous chorus, in which Gluck paints in realistic colors the scene of Orpheus's arrival in Hades, begins with a solemn, forbidding chant, in unison, by the chorus of furies, against a tremolando accompaniment. At the words "Cerberus! wake to kill," there are powerful "fusées," by the strings, very expressive of the terrible. The relentless upward march of the harmony and the use of dissonance at the words "Quick pangs his frame shall thrill" are also noteworthy. Presently the clamor abates ("*Un poco lento*," page 25), and Orpheus appeals to the pity of these dread spirits.

To all his pleading, however, he gets but the monotonous answer "No!" (sung *forte* after Orpheus's *piano*). This passage, sincere as it is, impresses modern hearers perhaps as a bit childish in its literalness and a certain baldness. The truth is, such special expressions are rather out of place, and easily become grotesque, in a chorus. Choral effects should be on a large scale and produced rather by impressive harmonic progressions and intricate weaving of the voices than by particular emotional appeals. Sir Hubert Parry has a suggestive word on this subject: "Gluck's early experiences of choral writing had been in a bad school; and his choruses, except when animated by some powerful dramatic impulse, are poor and badly managed, both for vocal tone and general effect."

Gluck's dramatic impulse in the present case, however, is so powerful and so sincere, that it palliates all minor weaknesses, and the final effect of this chorus is strong and original to an impressive degree.

III. Aria: "Ye Gods of Endless Night!" *From 'Alceste'*

GLUCK'S 'Alceste,' first produced in 1767, must ever remain a milestone in the long march of music progress, because in the preface which he attached to it (see above, under the heading 'The Art of Gluck') he first definitely formulated the principles which animated him in his revolt against the old operatic style. The story is based on the old Greek legend of Alcestis, wife of Admetus, King of Pheræ in Thessaly, who, when her husband was stricken with a mortal disease, offered to sacrifice her own life in order to save his. The aria, "Ye Gods of Endless Night!" more familiar under its French title of "Divinités du Styx," is the brave song with which she loyally faces death.

Gluck has here employed to the full his faculty of making music vividly expressive of simple human feelings. The march rhythm and the strong melodic progression of the first *motif* adequately convey her courage and resolve. In the second part, "*Un poco andante*," where she says "My spouse I take from you, from grief and bitter death," the tenderer side of her love is touchingly suggested. This fine aria deserves all its great popularity.

IV. Chorus: "Take My Offering" *From 'Paris and Helen*

'PARIS AND HELEN,' produced in 1769, was its composer's third opera in his mature style. It met with little success owing to the lack of climax in the plot, which is founded on the story of the destruction of Troy. But Gluck's part of the work was done with his usual enthusiasm and pains, and has much that is fine. The chorus "Take My Offering" is an excellent illustration of Gluck's genius as a creator of spontaneous and lovely

melody and as a master of strong, pure harmony. The whole of the first section of the tune (down to the first soprano solo) is founded on the simplest possible harmonic basis, consisting indeed of nothing but the three essential chords (tonic, dominant, subdominant). It has the purity and high plainness of Handel at his best, with something of a Mozartian grace. It is the sort of melody one never forgets, and never hears without renewed pleasure.

An interesting point of structure is the variety afforded by the two interpolated soprano solos, the first in the subdominant key, the second in the dominant.

V. Gavotte, arranged by Brahms *From 'Iphigenia in Aulis'*

'IPHIGENIA IN AULIS' was the opera with which, in 1774, Gluck began his Parisian career. The libretto, by Du Rollet, based upon Racine's tragedy of the same name, which in turn was based upon the drama of Euripides, tells the story of Diana's anger at the Greeks for the killing, by Agamemnon, of a sacred stag, and of the narrow escape of his daughter Iphigenia from the fate of being offered as a sacrifice to appease the anger of the goddess. In the opera all ends happily on the arrival of Achilles, the lover of Iphigenia, whose zeal to save her softens the heart of Diana. "This material," says Langhans, "offered the musician the richest opportunity to describe various conditions of the soul, as well as to satisfy the desire for pomp and show inherent in grand opera. The rejoicing at the appearance of the queen and the bridal couple, and also after the rescue of Iphigenia; the encounter of the Greek and Thessalonian warriors; the solemnity of the sacrificial rites, are all illustrated in glowing colors by the music. The dances are distinguished by greater brilliancy than those of Gluck's former operas, aided by a richer instrumentation."

The gavotte here presented was transcribed from the second act of the opera by Johannes Brahms for Clara Schumann. Though somewhat difficult to play, it is full of the most fascinating and original effects. The thirds which carry the delightfully graceful first melody are doubled by Brahms. In the second section a certain emphasis should be given to the sustained E's in the left hand, which serve as a pivot for the changing harmonies to revolve upon. At the same time the melody in the right hand should be made to stand out by a clinging, tenacious touch. This section is followed by a repetition of the first.

The trio, or middle part, in minor, is an absorbing study for the pianist in distinctions of touch. The melody, played with the upper fingers of the right hand, is legato and firmly phrased. The staccato counterpoint below, given partly by the right and partly by the left hand, should be crisp, incisive, with each note detached. To effect this satisfactorily requires great independence in the fingers of the right hand. Finally, the bass notes should be colorless, well-subordinated. They merely give a

harmonic basis, having no prominence as melody. Throughout this part the pedal should be used sparingly or not at all. The section forms a most suggestive study in variety of pianistic tone-color. A repetition of the major part rounds out this alluring piece to completion.

VI. Overture *From 'Iphigenia in Aulis,' with Mozart's ending*

IN the actual stage representation this overture comes to no complete stop, but is fused to the music of the first act. It was therefore necessary, for concert use, to supply it with an ending, and this delicate task has been performed both by Mozart and by Wagner. As Mozart's ending seems more in keeping with the Gluck spirit and style, it has been chosen here rather than Wagner's, in spite of the latter's interest and power.

This wonderful overture may be considered as an epitome of the emotions aroused by the drama as a whole. "It is," says Wagner, in a masterly analysis, "the juxtaposition of two adverse elements which determines the movement of the piece. The army of Greek heroes is assembled for the purpose of a great common undertaking; inspired by the thought of this alone, all other human interest disappears before that of the masses. Opposed to this is the interest attaching to the preservation of a human life, the rescue of a tender maiden. With what characteristic perspicuity and truth has Gluck almost personified these contrasts! In what lofty proportion has he measured them and made such contrast that by this juxtaposition alone is the opposition, and in consequence the movement, given! By the ponderousness of the principal motive, advancing solemnly [page 39, the third system, the fourth measure], the mass of the people united in one interest is recognized, while immediately in the succeeding theme [page 40, the second system, the first measure] the interest in the suffering, frail creature fills us with compassion. The repetition of this single contrast throughout the composition gives us the great idea of the Greek tragedy, filling us alternately with fear and pity. Thus we attain to the lofty, excited state which prepares us for a drama the highest meaning of which it reveals to us at the outset, and so leads us to understand, according to this meaning, the action which immediately follows."

Little need be added to these illuminating words. In the *Andante* introduction, so full of poignant, yet simply expressed, feeling, the player will be especially careful to attain truth and clearness of phrasing. In the first subject he will insist on a deliberate, unhurried delivery of those inexorable staccato octaves. And in the second theme he will make the melodic voices in the right hand stand out against the gray, monotonous background supplied by the repeated chords, in eighth-notes, of the left.

THE PRINCIPAL WORKS OF GLUCK

ALTHOUGH Gluck wrote a 'De Profundis' for chorus and orchestra, six symphonies for a small body of instruments, and some small choral works, he survives entirely by his operas, a list of which is herewith appended. For more complete information the reader should refer to Wotquenne's Catalogue Thématique.

'Artaserse' (1741); 'Demofoonte' (1742); 'Demetrio' (1742); 'Ipermestra' (1742); 'Artamene' (1743); 'Siface' (1743); 'Fedra' (1744); 'Alessandro nell' Indie' (1745); 'La Caduta de' giganti' (1746); 'Piramo e Tisbe' (pasticcio) (1746); 'Semiramide' (1748); 'Filide' (1749); 'Telemacco' (1750); 'La Clemenza di Tito' (1751); 'L'Eroe Cinese' (1755); 'Il Trionfo di Camillo' (1754); 'La Danza' (1755); 'Les Amours Champêtres' (1755); 'L'Innocenza giustificata' (1756); 'Le Chinois poli en France' (1756); 'Le Déguisement pastoral' (1756); 'L'Île de Merlin' (1758); 'Le Fausse esclave' (1758); 'Cythère assiégée' (1759); 'L'Ivrogne corrigée' (1760); 'Tetide' (1760); 'Le Cadi dupée' (1761); 'Don Juan' (ballet) (1761); 'Ou ne s'avise jamais de tout' (1762); 'Il trionfo di Clelia' (1762); 'Orfeo ed Euridice' (1762); 'Ezio' (1763); 'La Recontre imprévue' (1764); 'Il Parnasso confuso' (1765); 'Telemacco' (remodeled) (1765); 'Alceste' (1767); 'Paride ed Elena' (1769); 'Le Feste d'Apollo' (1769); 'Iphigénie en Aulide' (1774); 'Armide' (1777); 'Iphigénie en Tauride' (1779); 'Echo et Narcisse' (1779).

GLUCK BIBLIOGRAPHY

A LIST OF THE MOST ACCESSIBLE AND HELPFUL SOURCES OF INFORMATION REGARDING GLUCK

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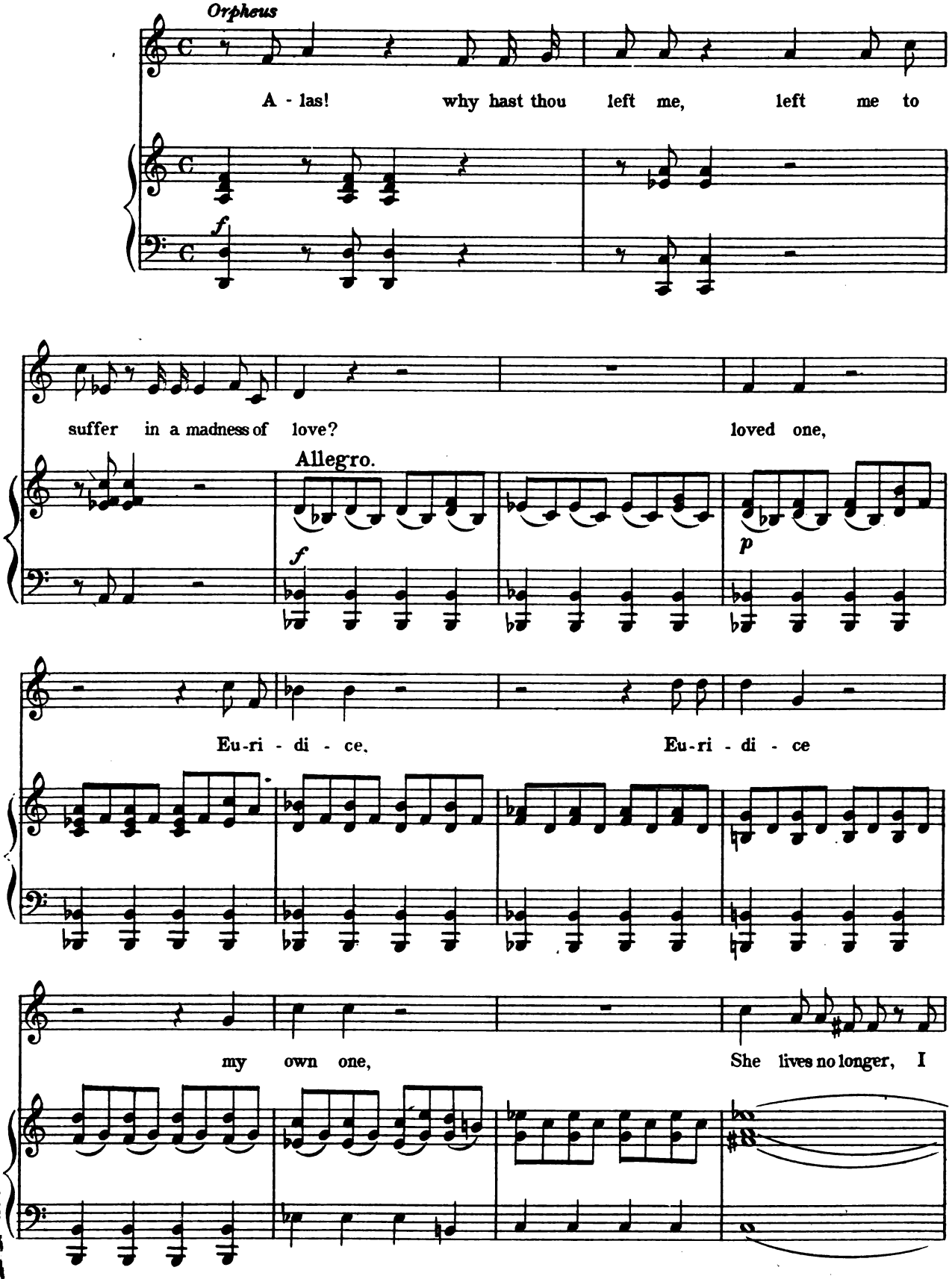
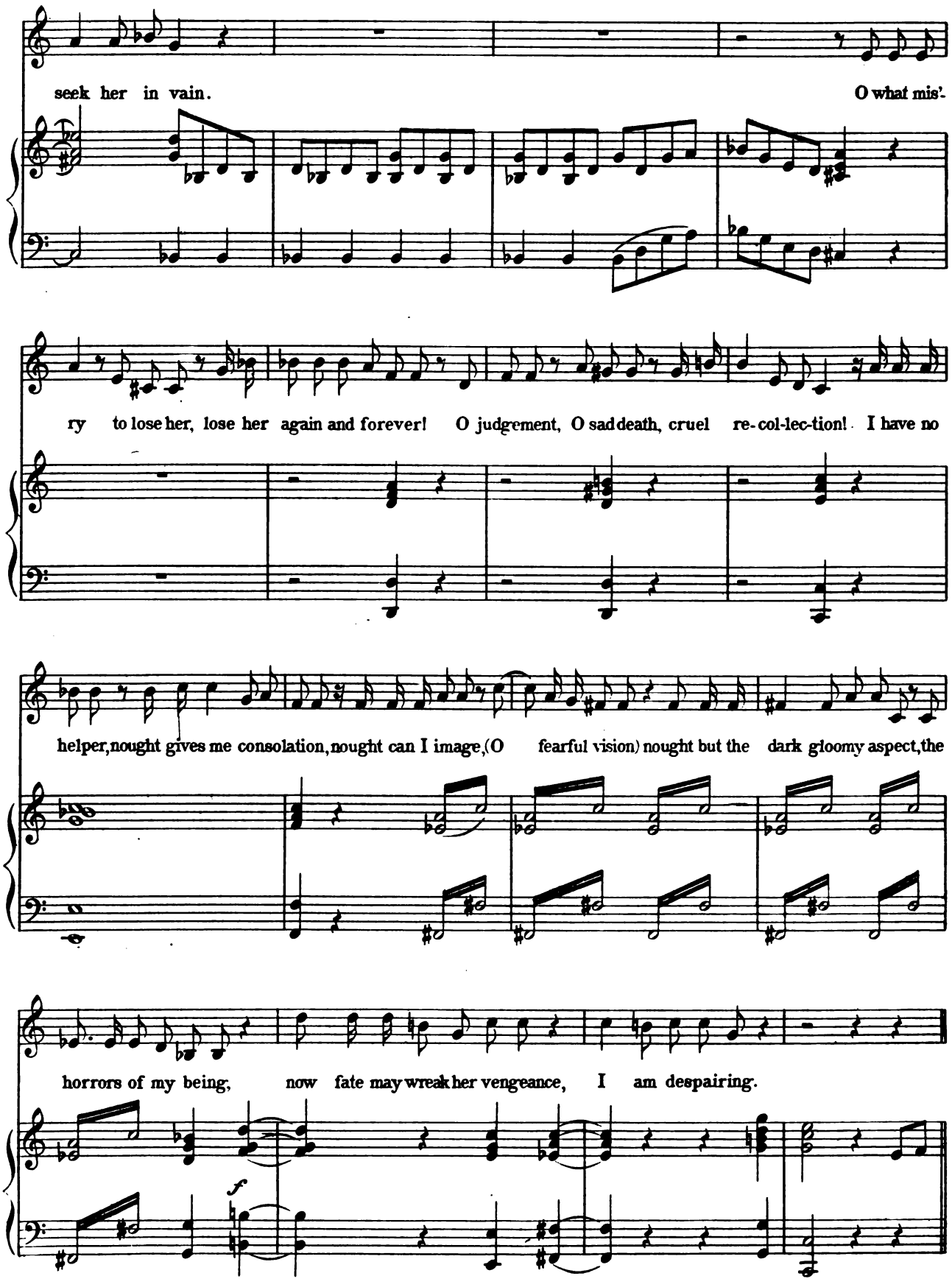
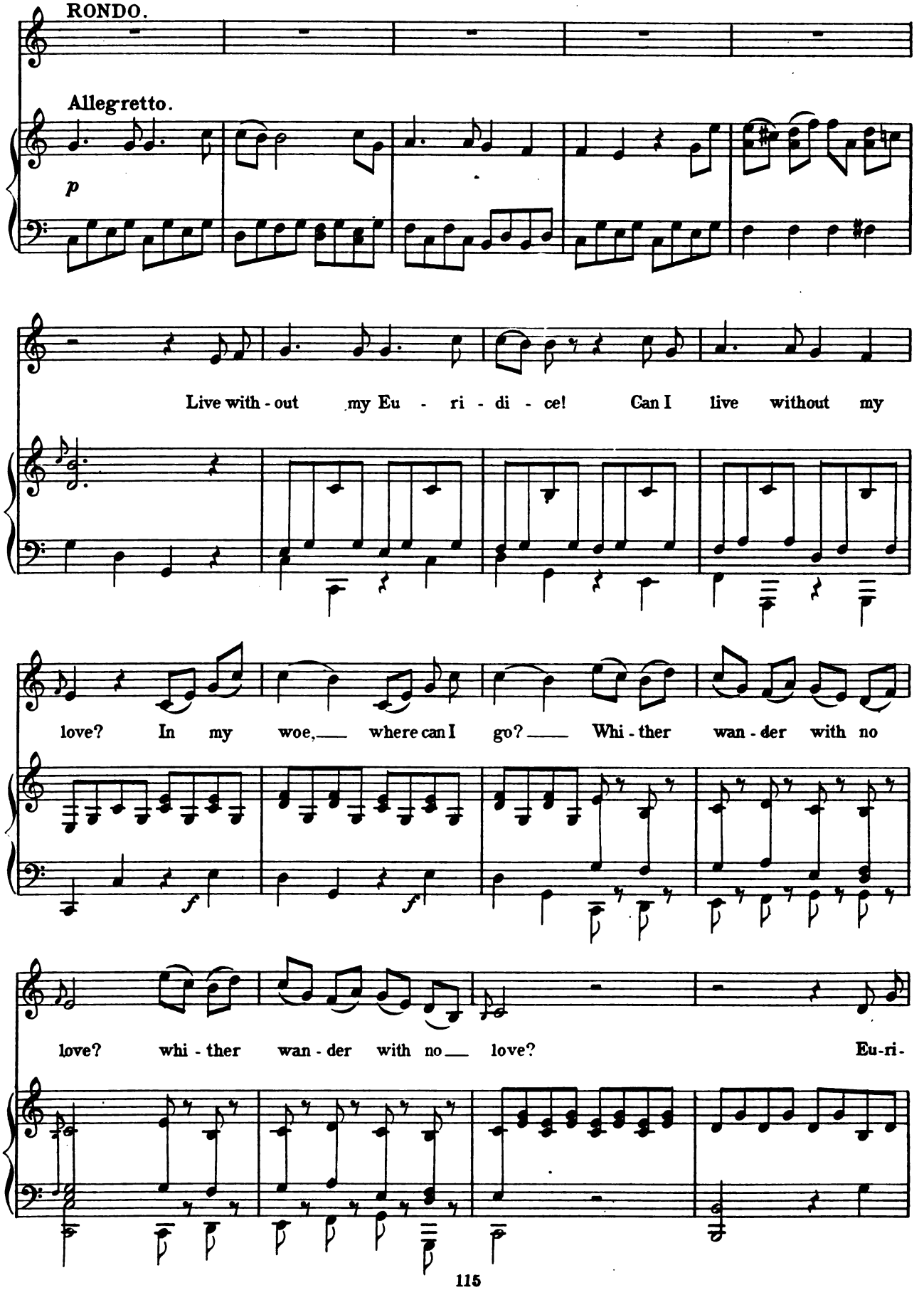
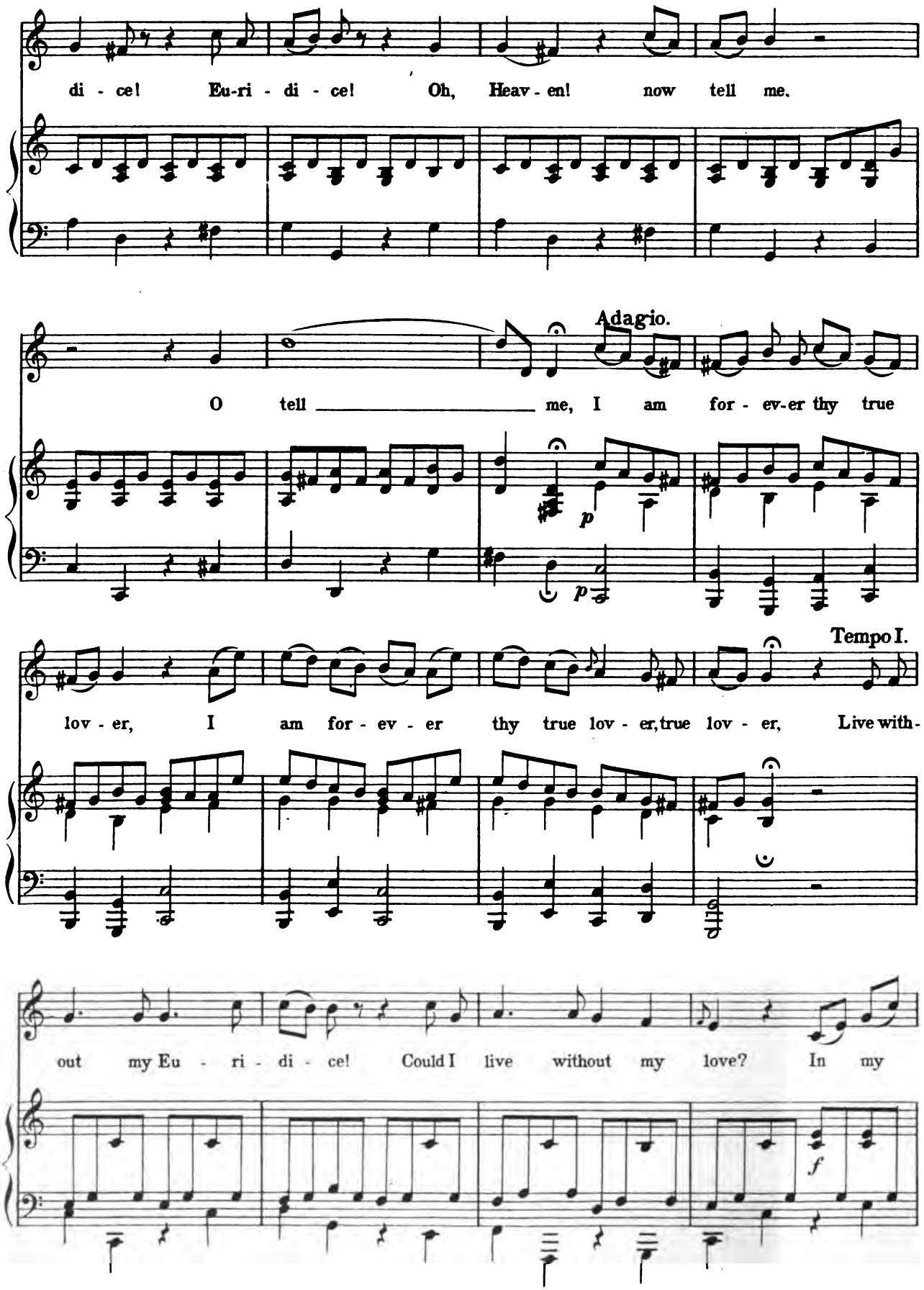
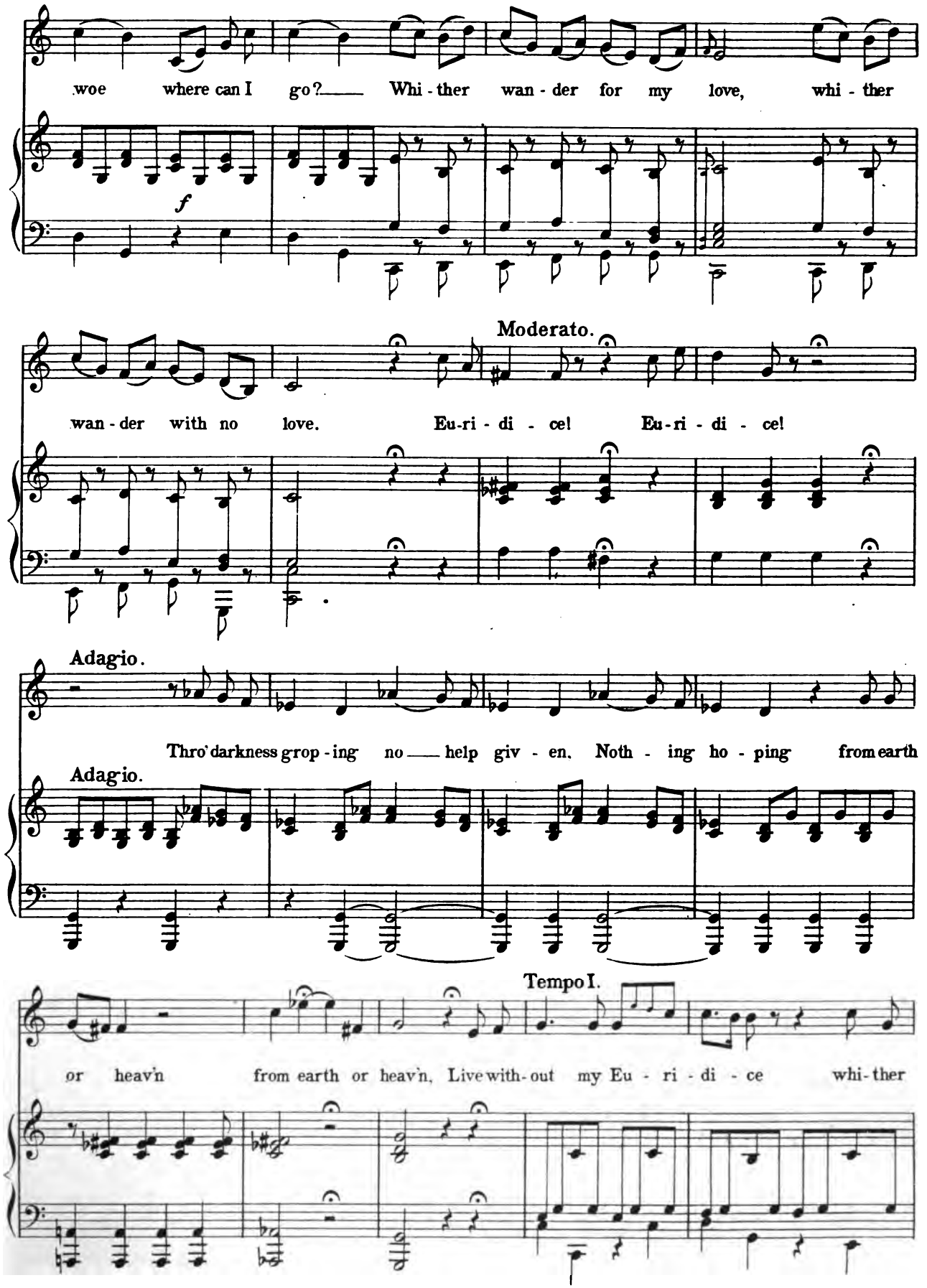
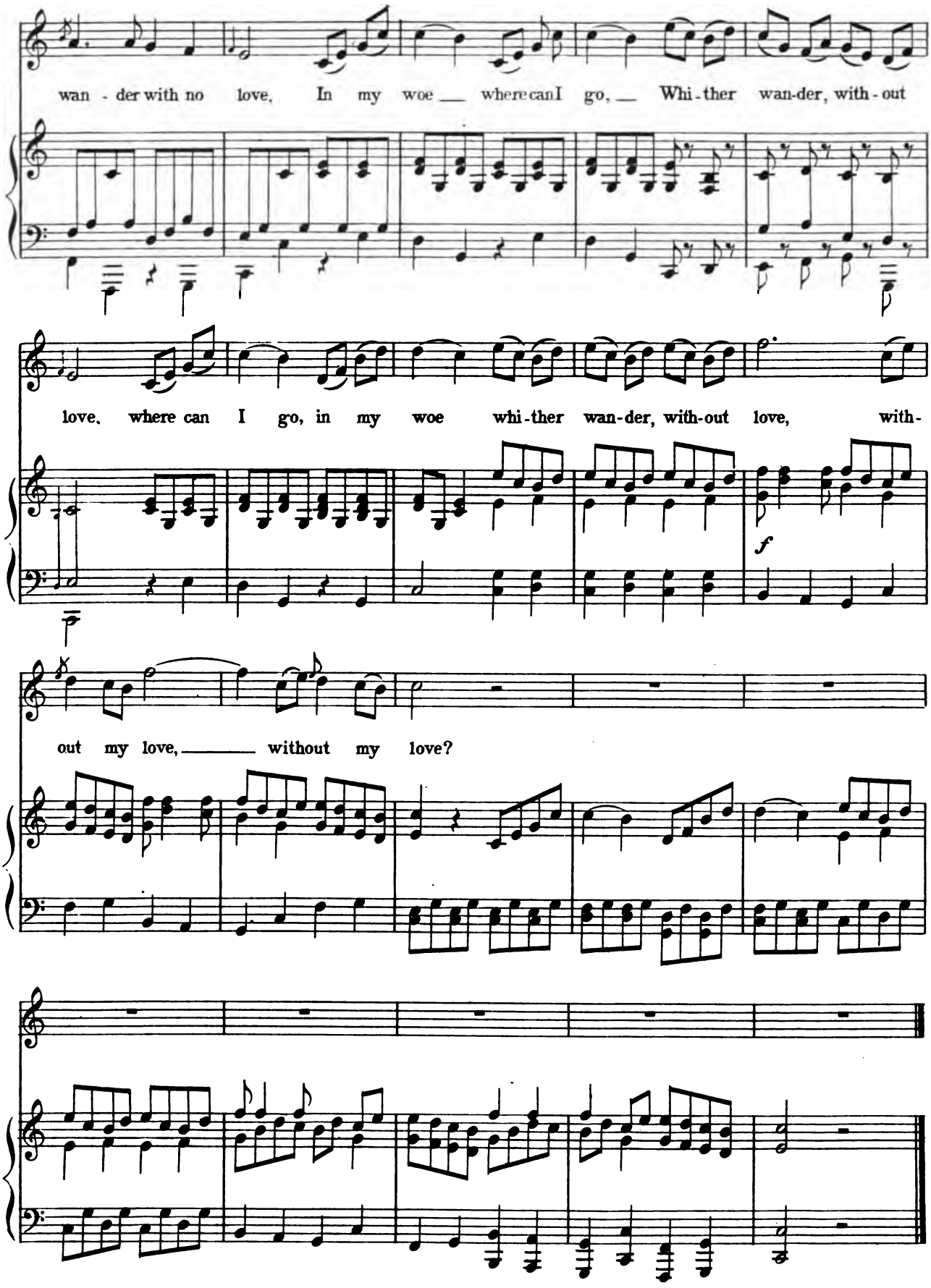
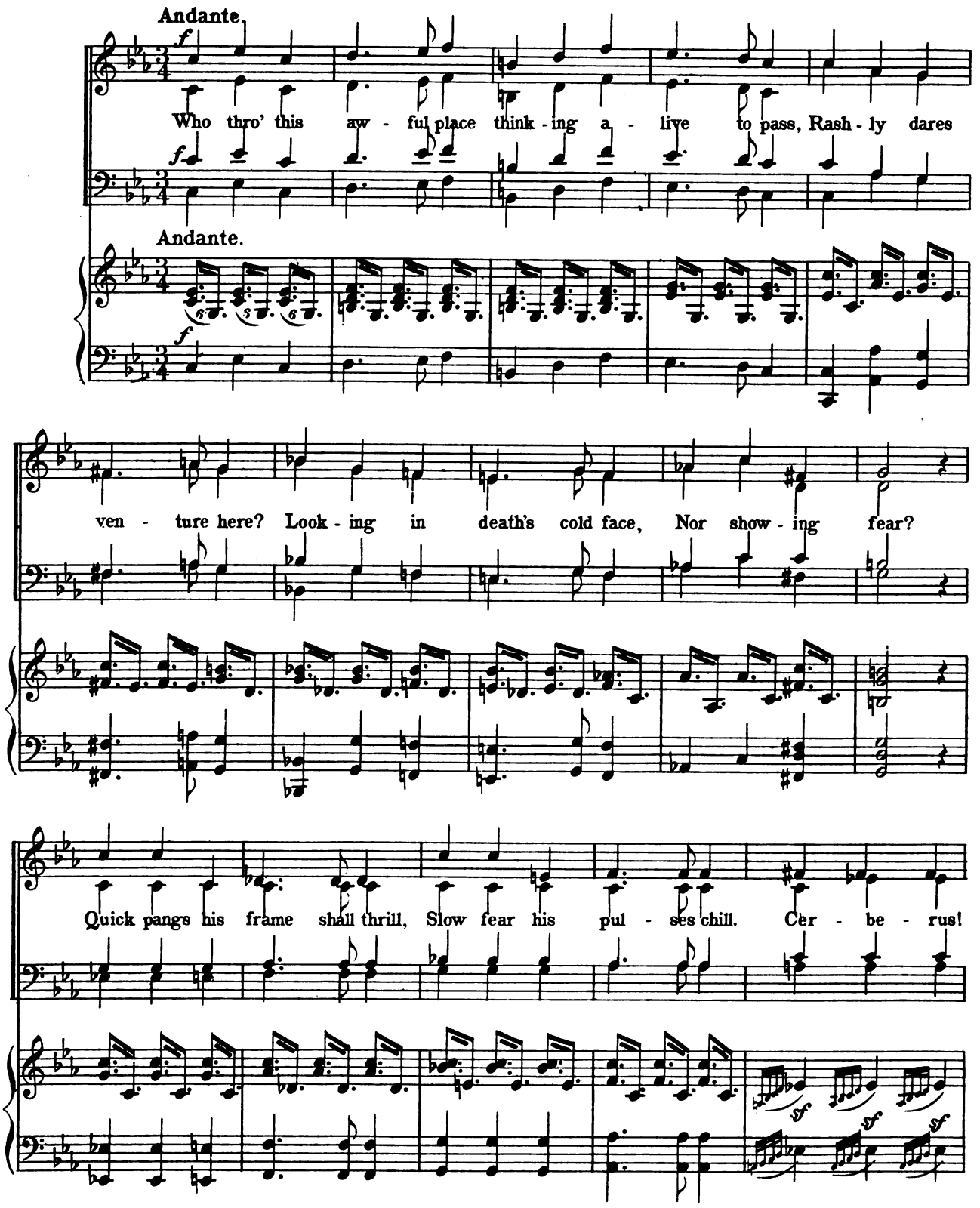
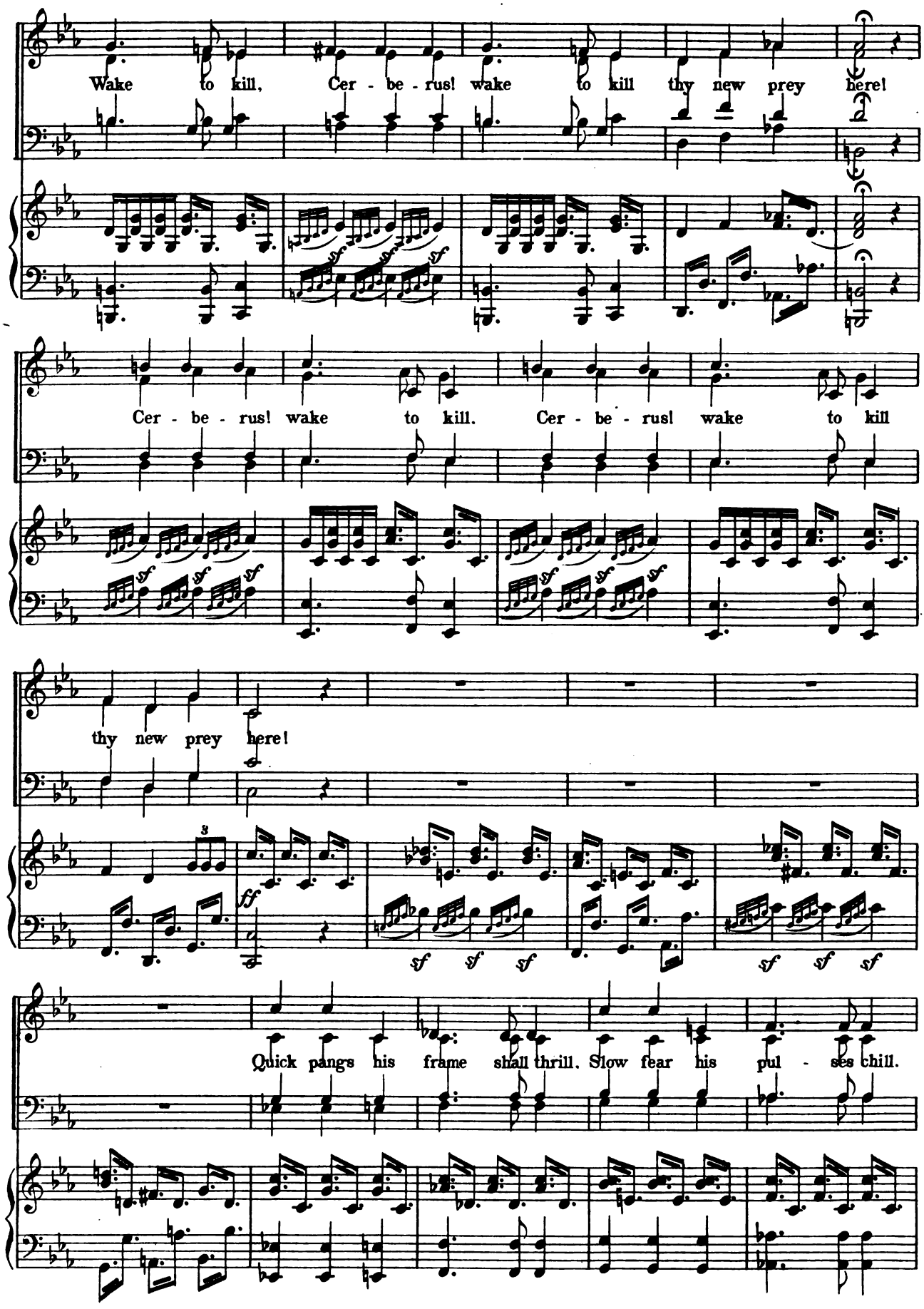
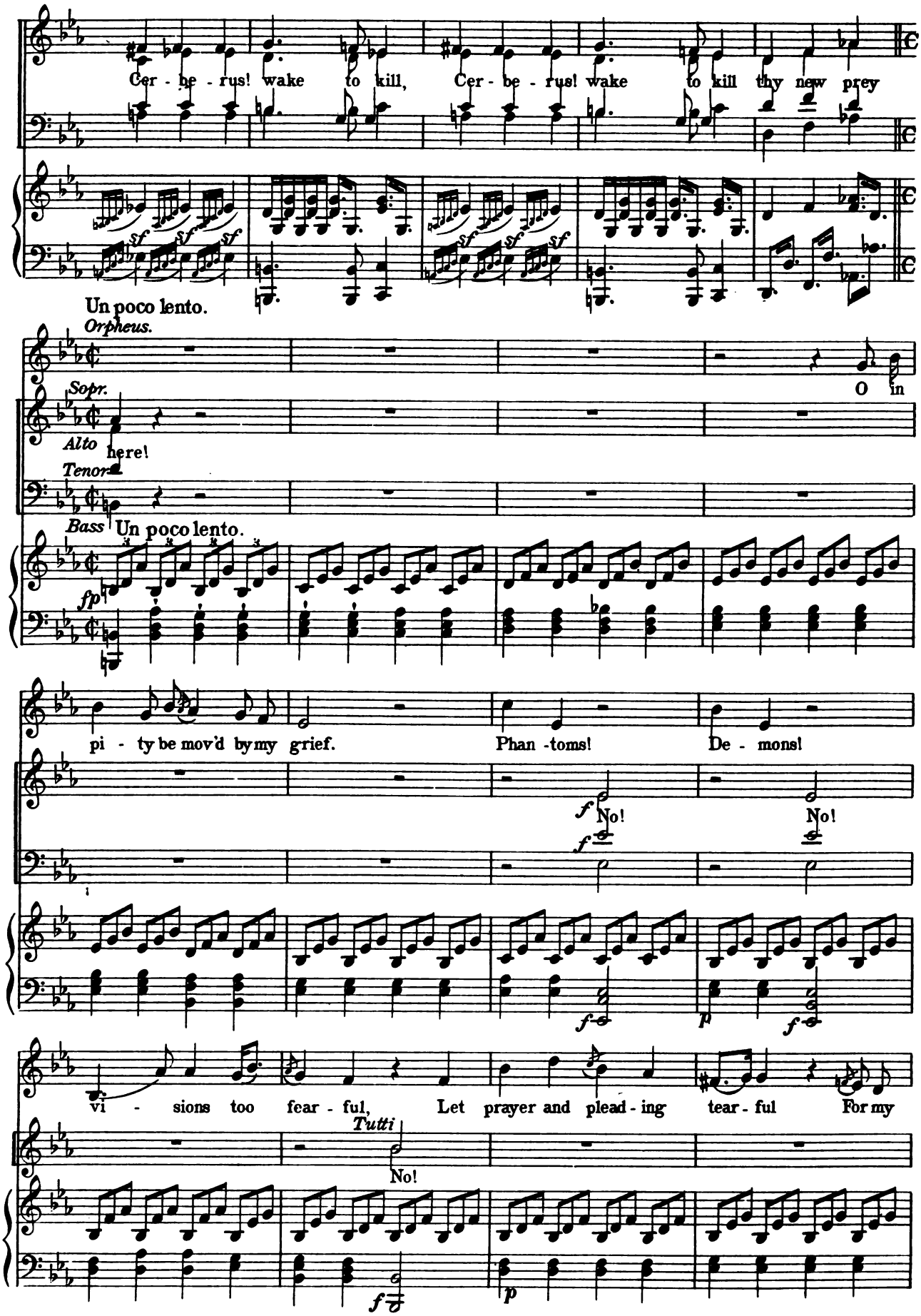
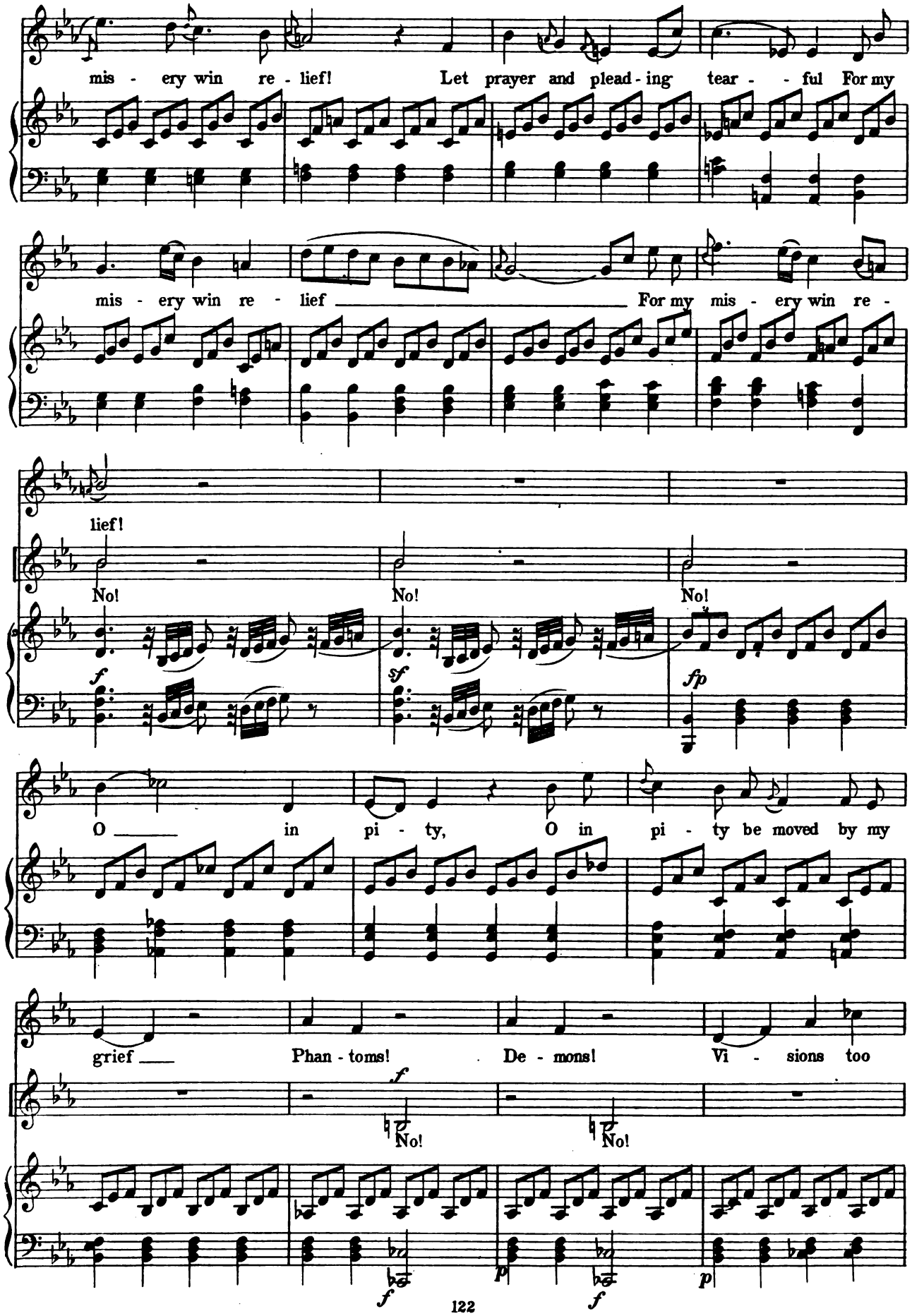
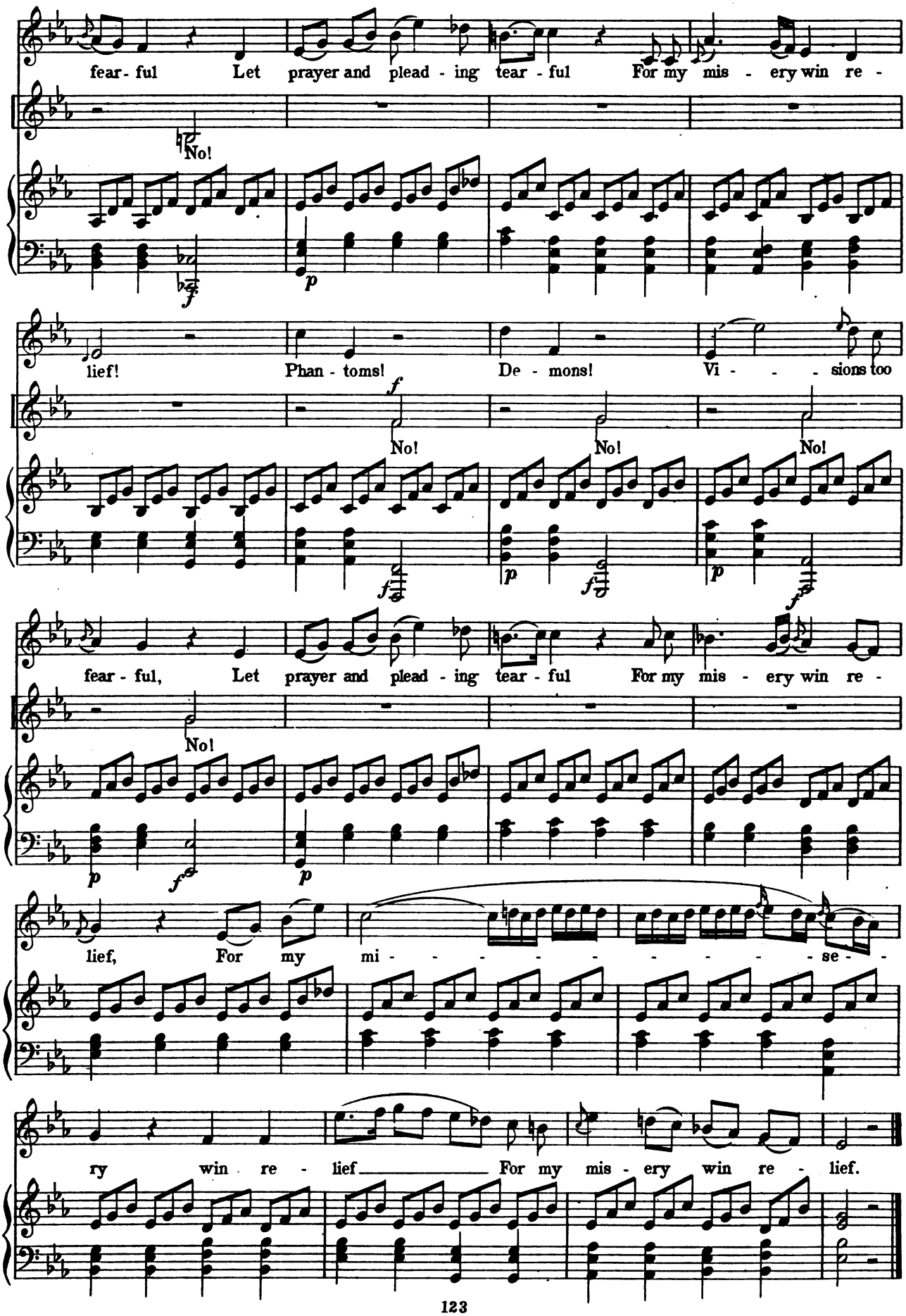
NOTE.— For a complete bibliography the reader is referred to the preface of Mr. Ernest Newman's 'Gluck and the Opera.'

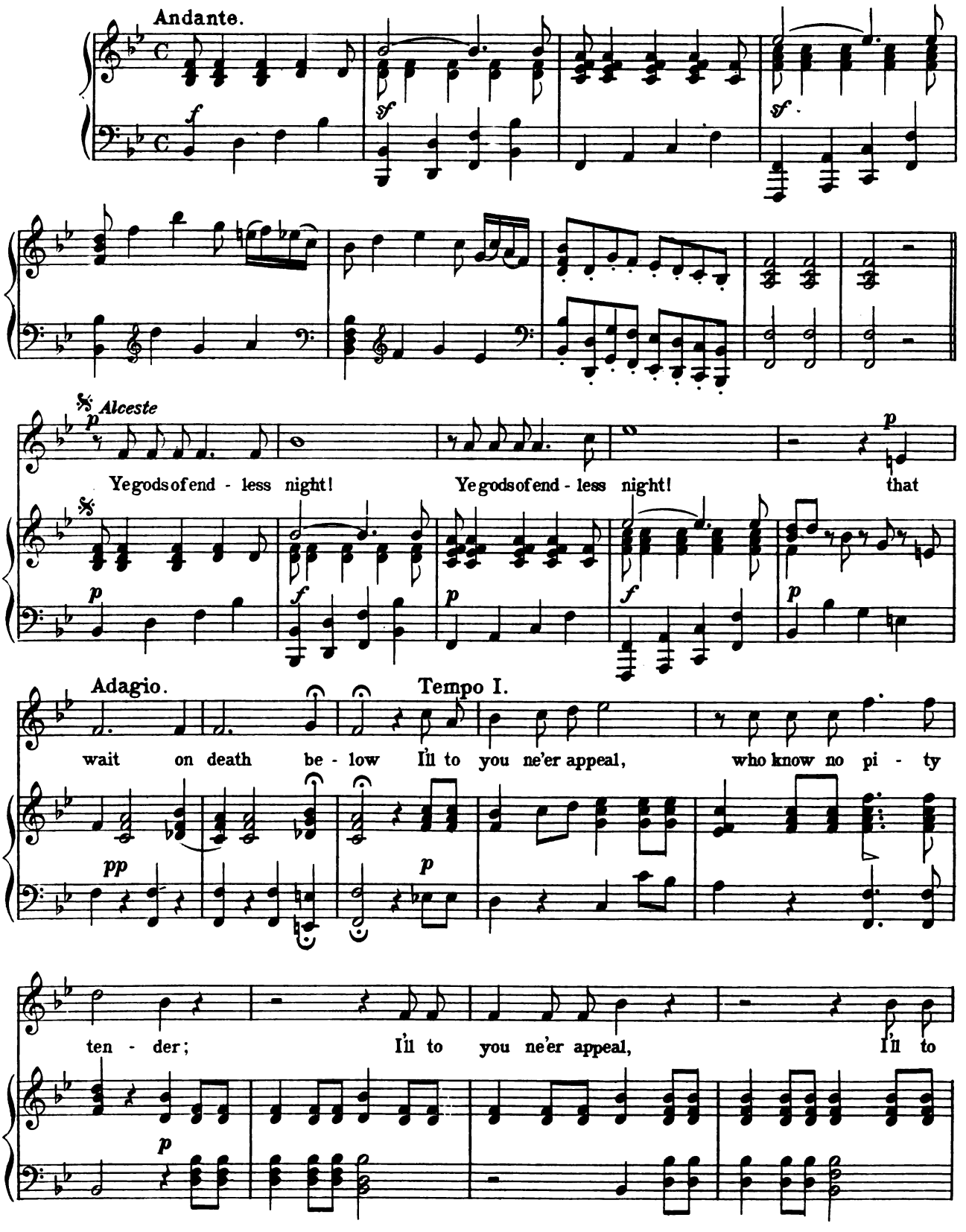
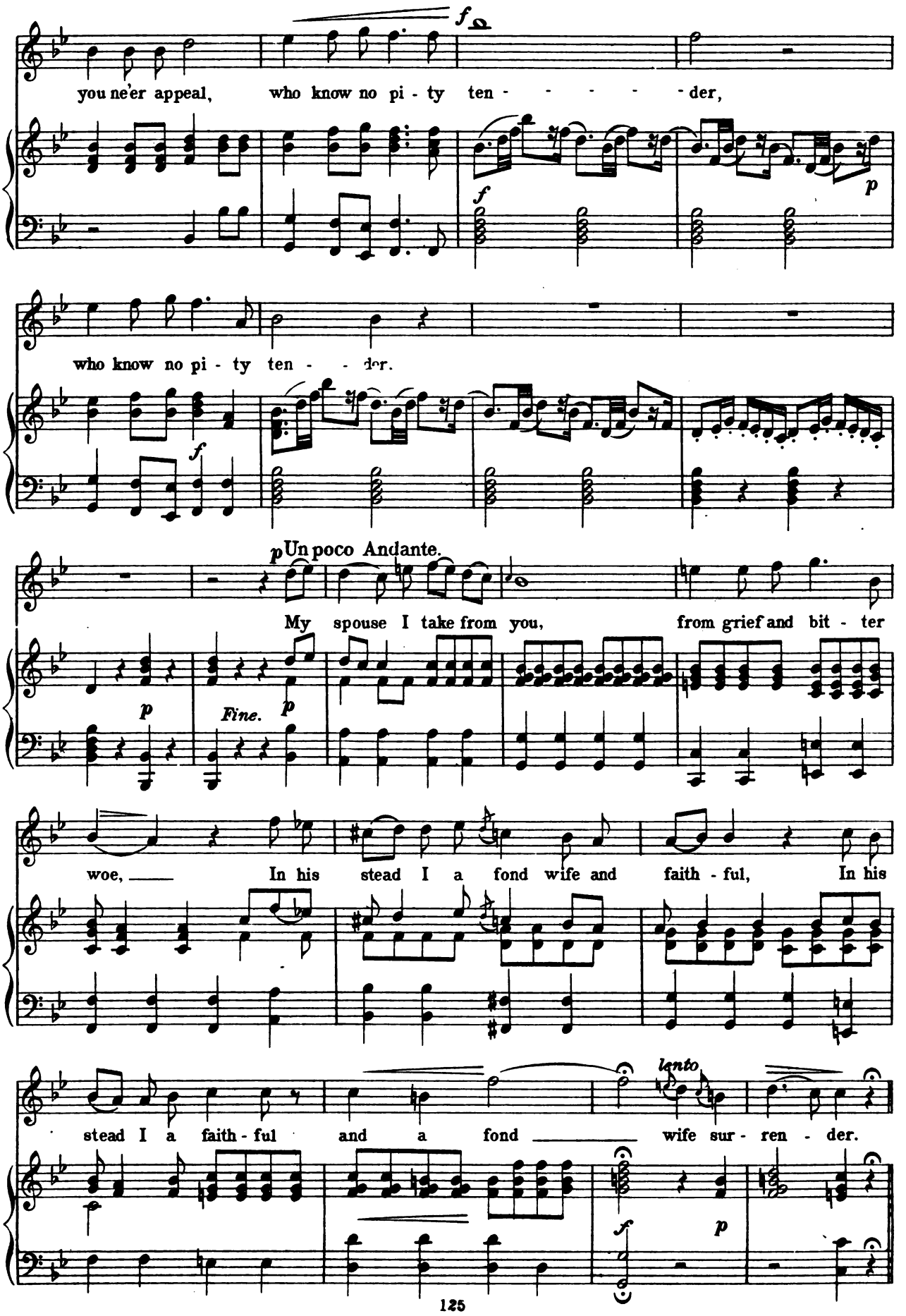
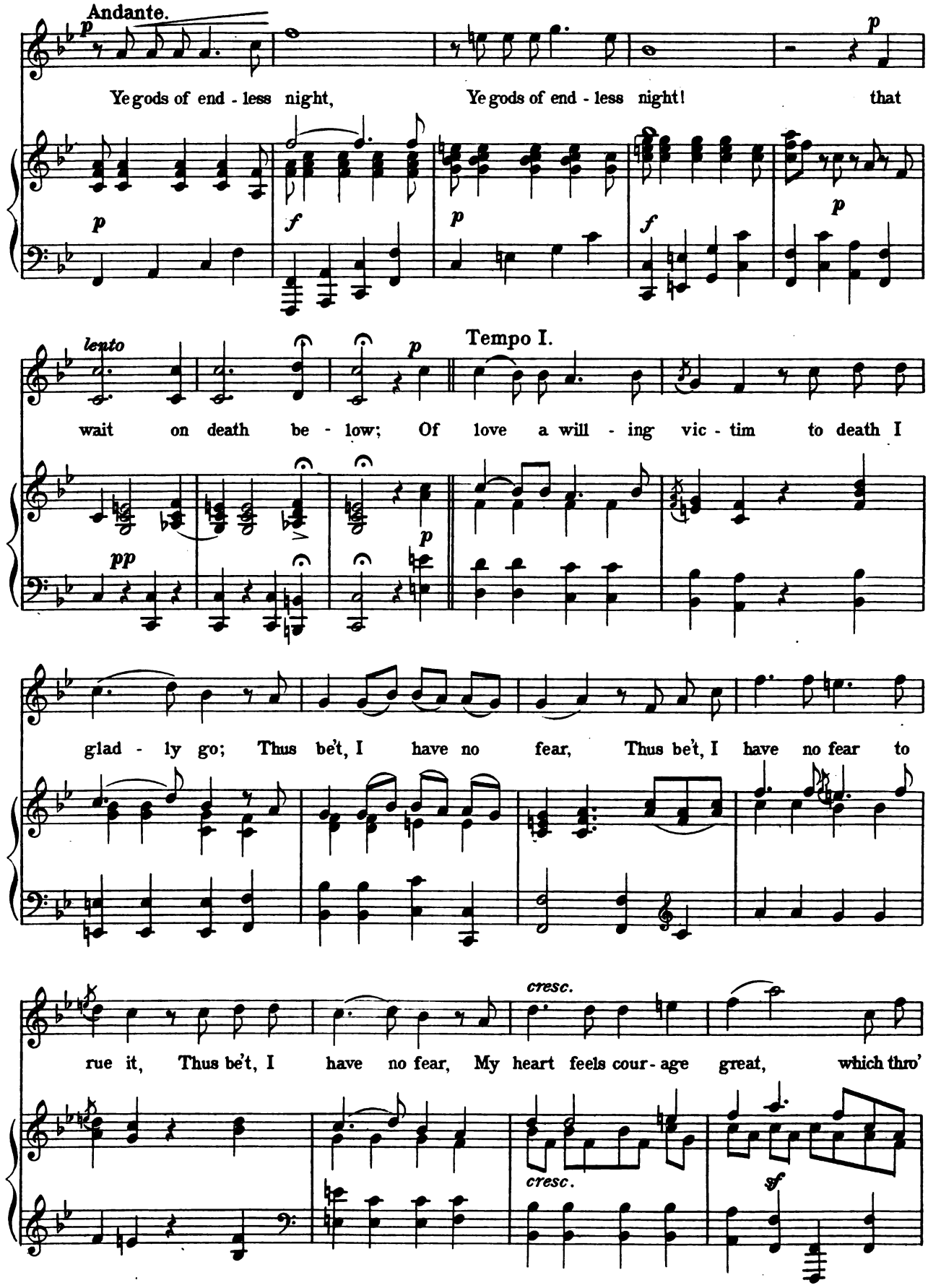
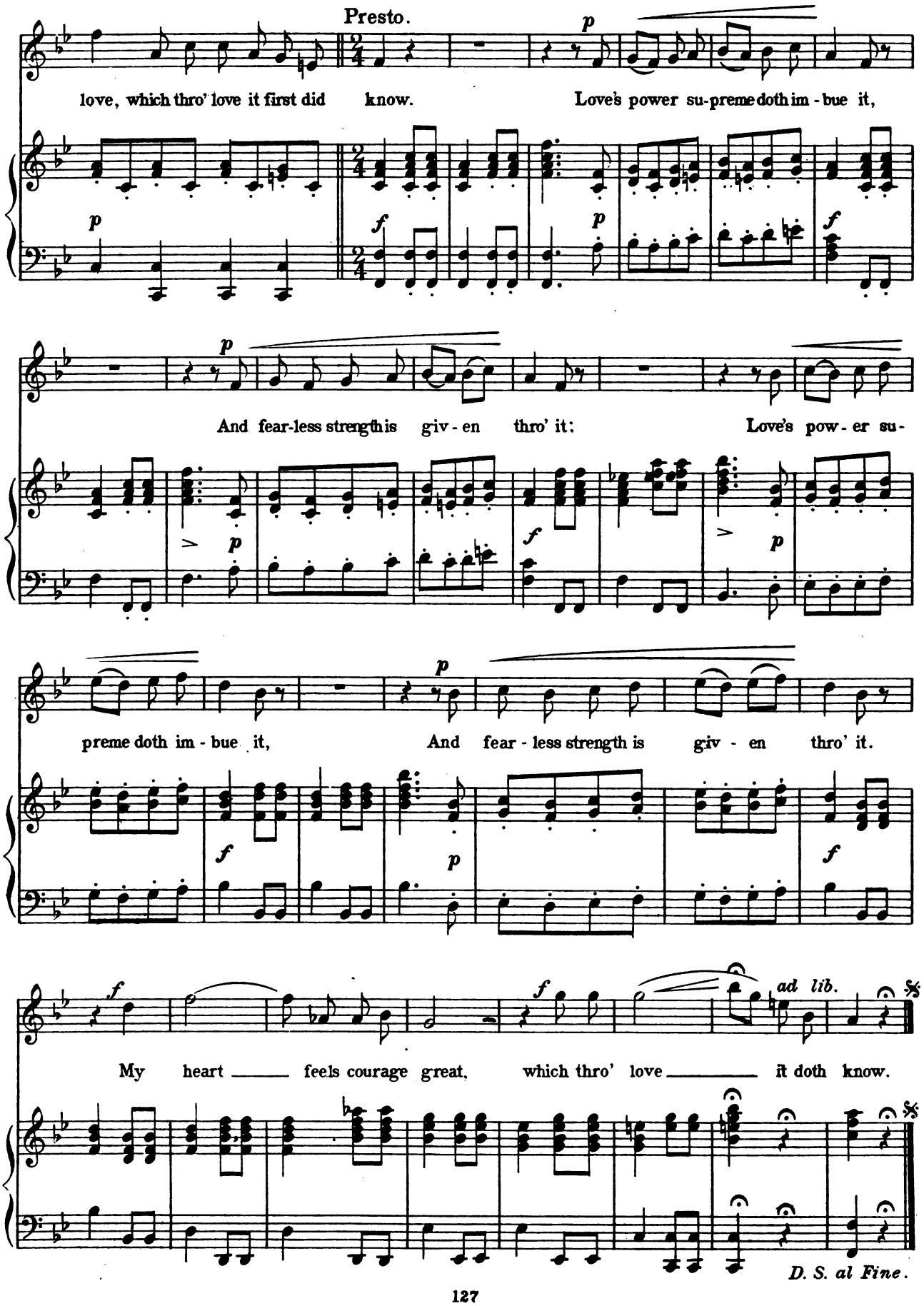
I. "LIVE WITHOUT MY EURIDICE!"

ARIA FROM 'ORPHEUS'

Orpheus
A - las! why hast thou left me, left me to
f
suffer in a madness of love? loved one,
Allegro.
f
p
Eu-ri - di - ce, Eu-ri - di - ce
my own one, She lives no longer, I

seek her in vain.
O what mis'-
ry to lose her, lose her again and forever! O judgement, O sad death, cruel re-col-lec-tion! I have no
helper, nought gives me consolation, nought can I image, (O fearful vision) nought but the dark gloomy aspect, the
horrors of my being, now fate may wreak her vengeance, I am despairing.
f

RONDO.
Allegretto.
p
Live with - out my Eu - ri - di - ce! Can I live without my
love? In my woe, where can I go? Whi - ther wan - der with no
f
f
love? whi - ther wan - der with no love? Eu-ri-

di - ce! Eu-ri - di - ce! Oh, Heav - en! now tell me,
Adagio.
O tell ____ me, I am for - ev-er thy true
p
p
Tempo I.
lov - er, I am for - ev - er thy true lov - er, true lov - er, Live with-
out my Eu - ri - di - ce! Could I live without my love? In my
f

woe where can I go? Whi - ther wan - der for my love, whi - ther
f
Moderato.
wan - der with no love. Eu-ri - di - ce! Eu-ri - di - ce!
Adagio.
Thro' darkness grop - ing no help giv - en, Noth - ing ho - ping from earth
Adagio.
Tempo I.
or heav'n from earth or heav'n, Live with-out my Eu - ri - di - ce whi-ther

wan - der with no love, In my woe ___ where can I go, ___ Whi - ther wan-der, with - out
love, where can I go, in my woe whi-ther wan-der, with-out love, with-
f
out my love, ___ without my love?

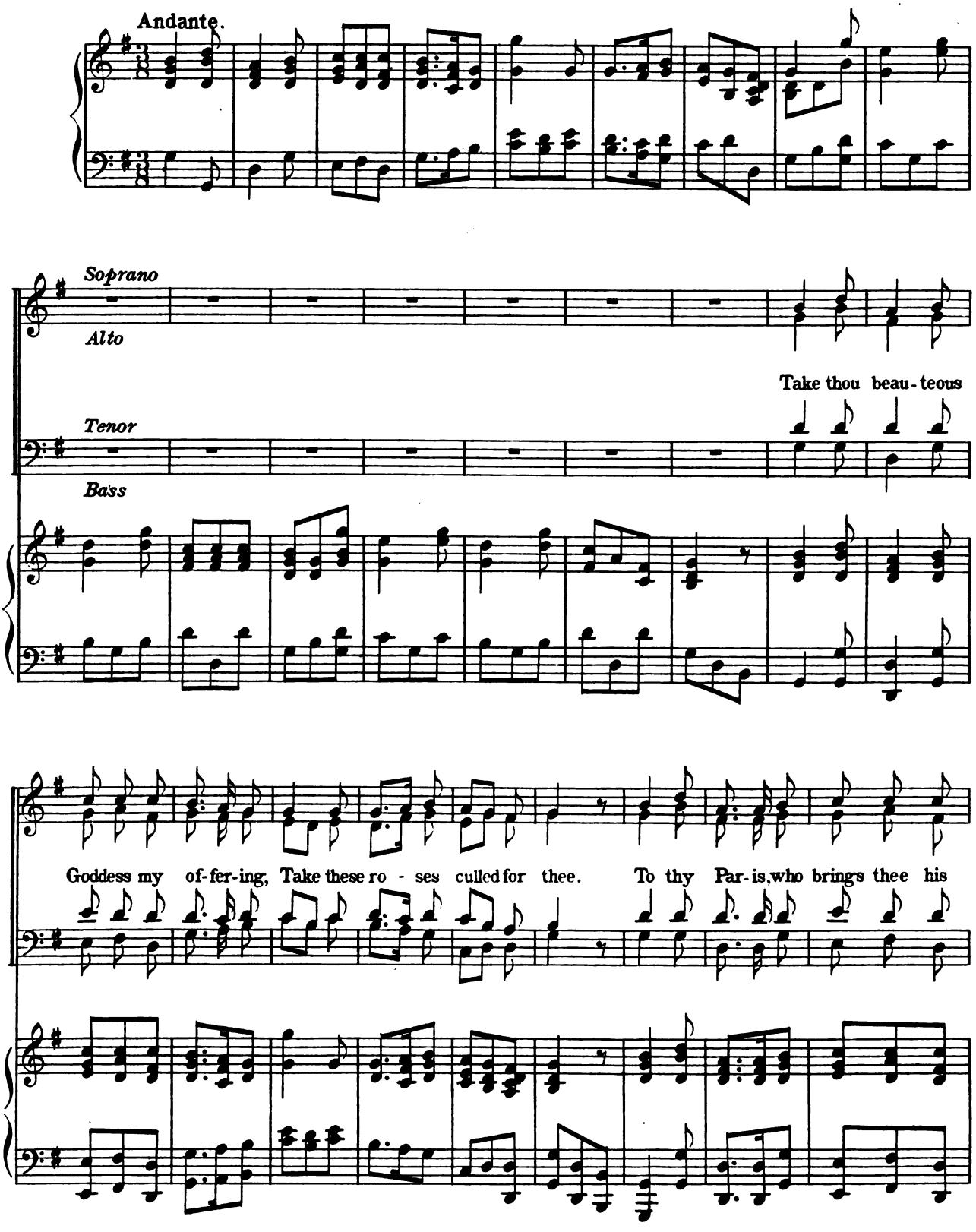
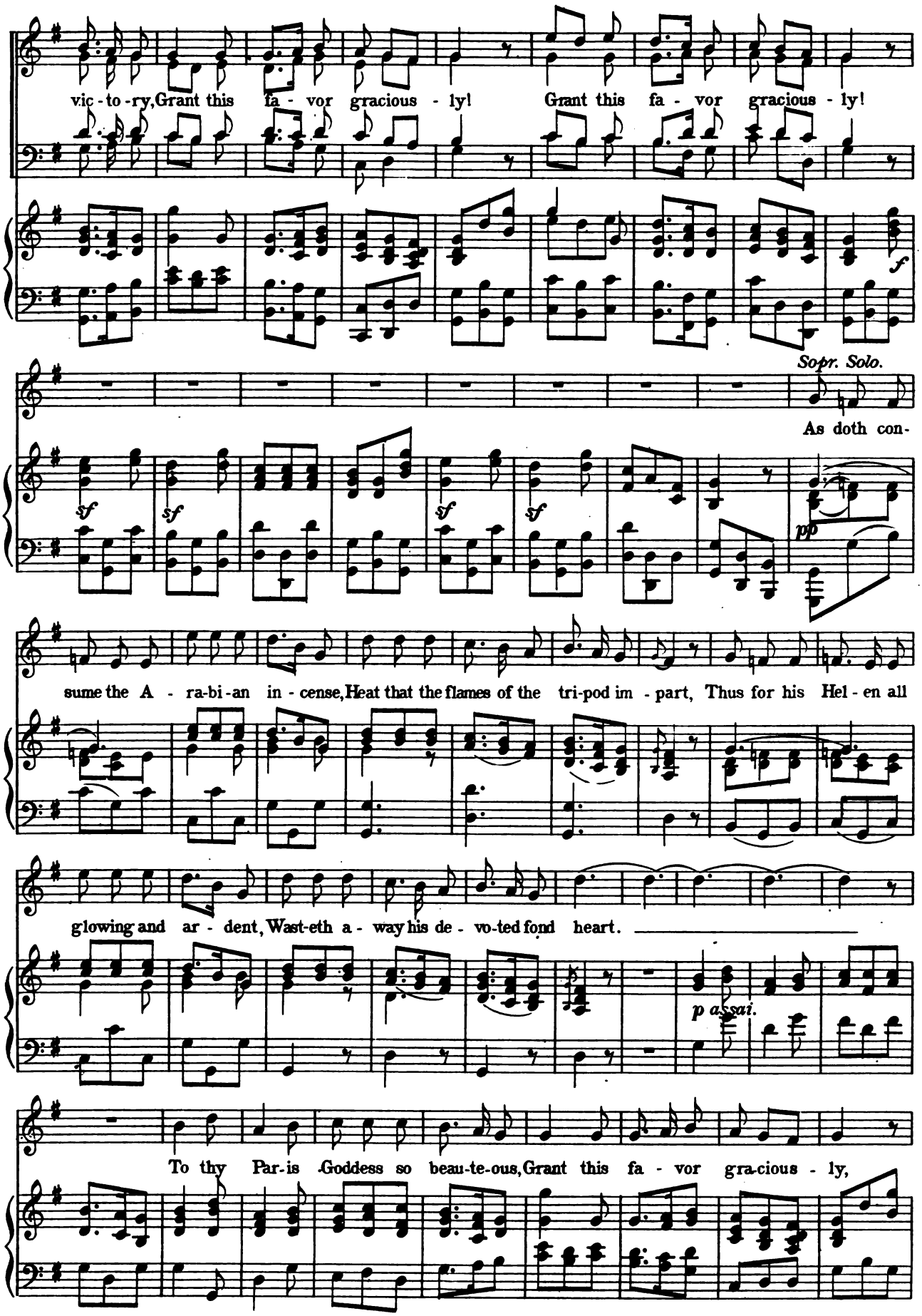
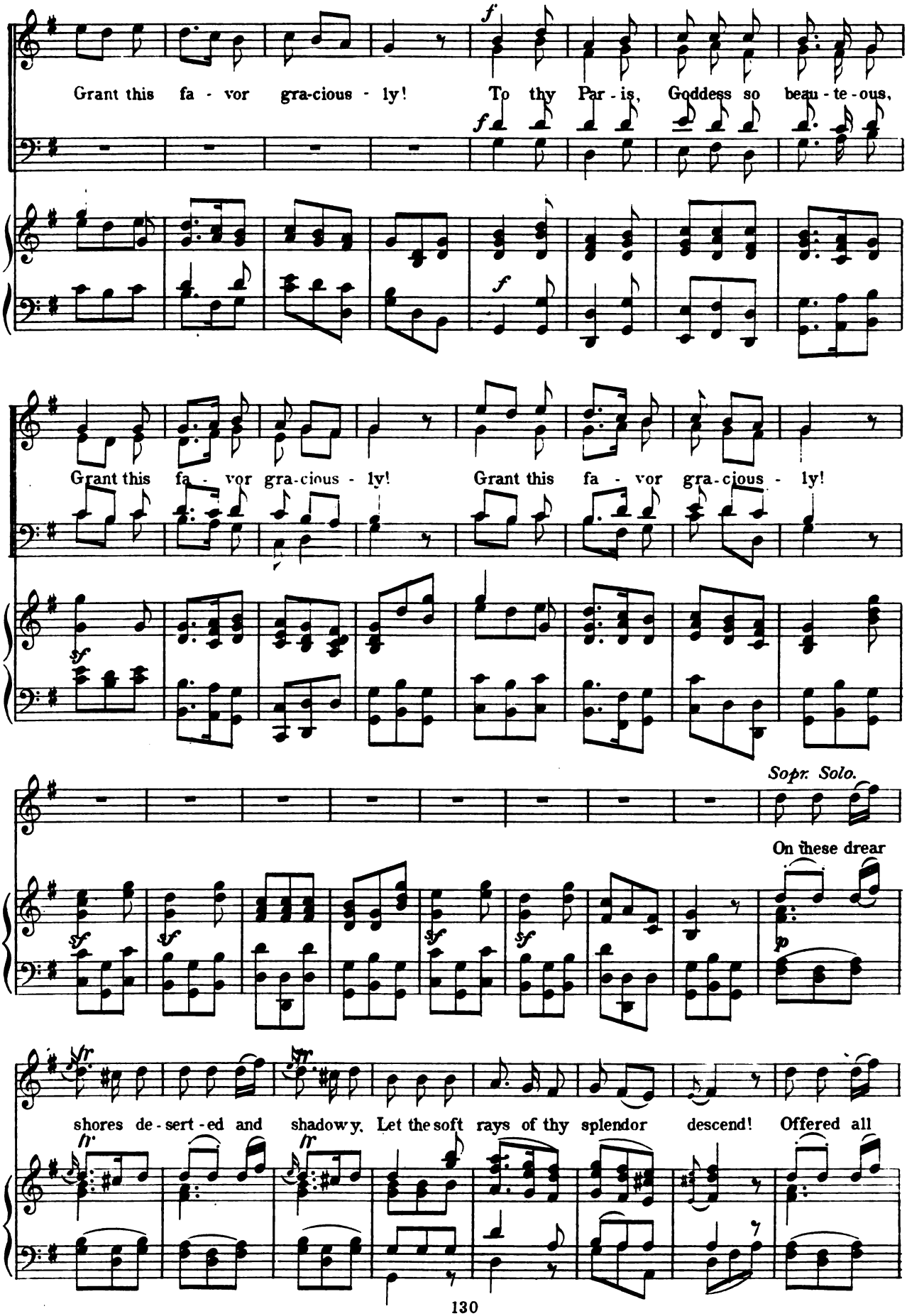
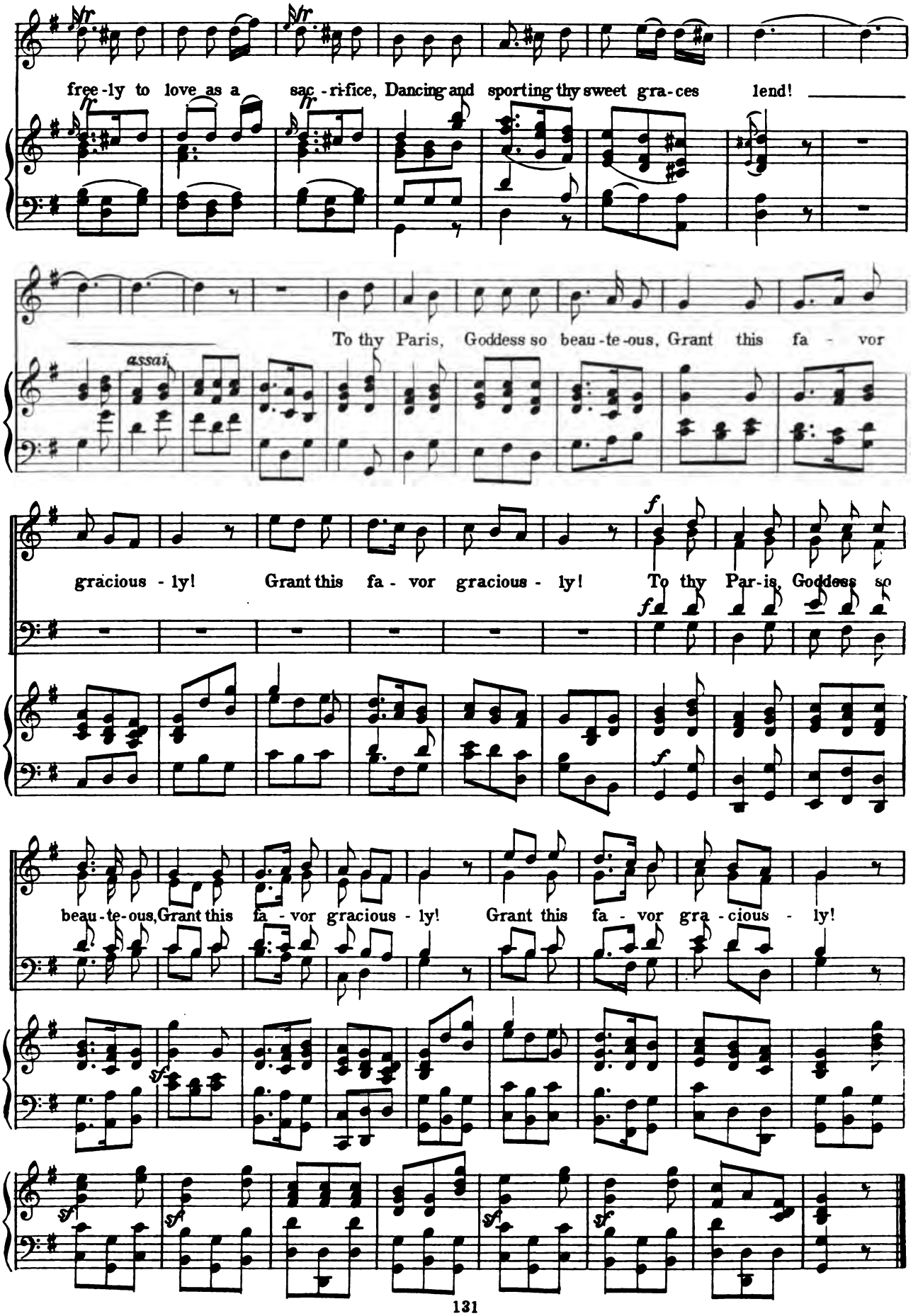
II. CHORUS OF FURIES

FROM 'ORPHEUS'

Andante.
Who thro' this aw - ful place think - ing a - live to pass, Rash - ly dares
Andante.
ven - ture here? Look - ing in death's cold face, Nor show - ing fear?
Quick pangs his frame shall thrill, Slow fear his pul - ses chill. Cer - be - rus!

Wake to kill, Cer - be - rus! wake to kill thy new prey here!
Cer - be - rus! wake to kill. Cer - be - rus! wake to kill
thy new prey here!
Quick pangs his frame shall thrill. Slow fear his pul - ses chill.

Cer - be - rus! wake to kill, Cer - be - rus! wake to kill thy new prey
Un poco lento.
Orpheus.
Sopr.
Alto
Tenor
Bass
Un poco lento.
O in
here!
pi - ty be mov'd by my grief.
Phan - toms!
De - mons!
No!
No!
vi - sions too fear - ful,
Let prayer and plead - ing tear - ful
For my
Tutti
No!

mis - ery win re - lief! Let prayer and plead - ing tear - - ful For my
mis - ery win re - lief For my mis - ery win re -
lief!
No! No! No!
f sf fp
O in pi - ty, O in pi - ty be moved by my
grief Phan - toms! De - mons! Vi - sions too
f
No! No!
f p f p

fear - ful Let prayer and plead - ing tear - ful For my mis - ery win re -
No!
lief! Phan - toms! De - mons! Vi - - - sions too
No! No! No!
fear - ful, Let prayer and plead - ing tear - ful For my mis - ery win re -
No!
lief, For my mi - - - - - - - - - - se - -
ry win re - lief For my mis - ery win re - lief.

III. "YE GODS OF ENDLESS NIGHT!"

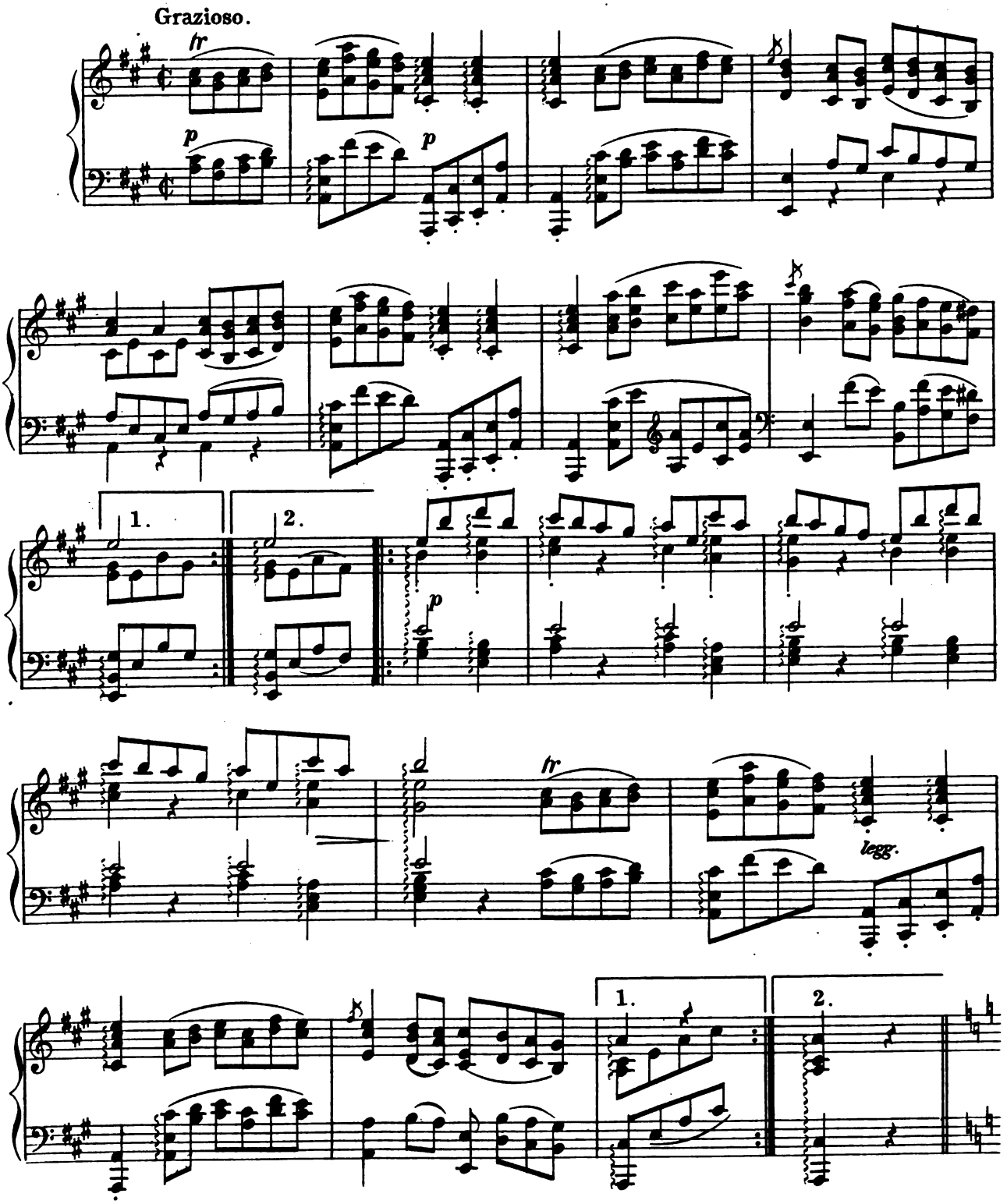
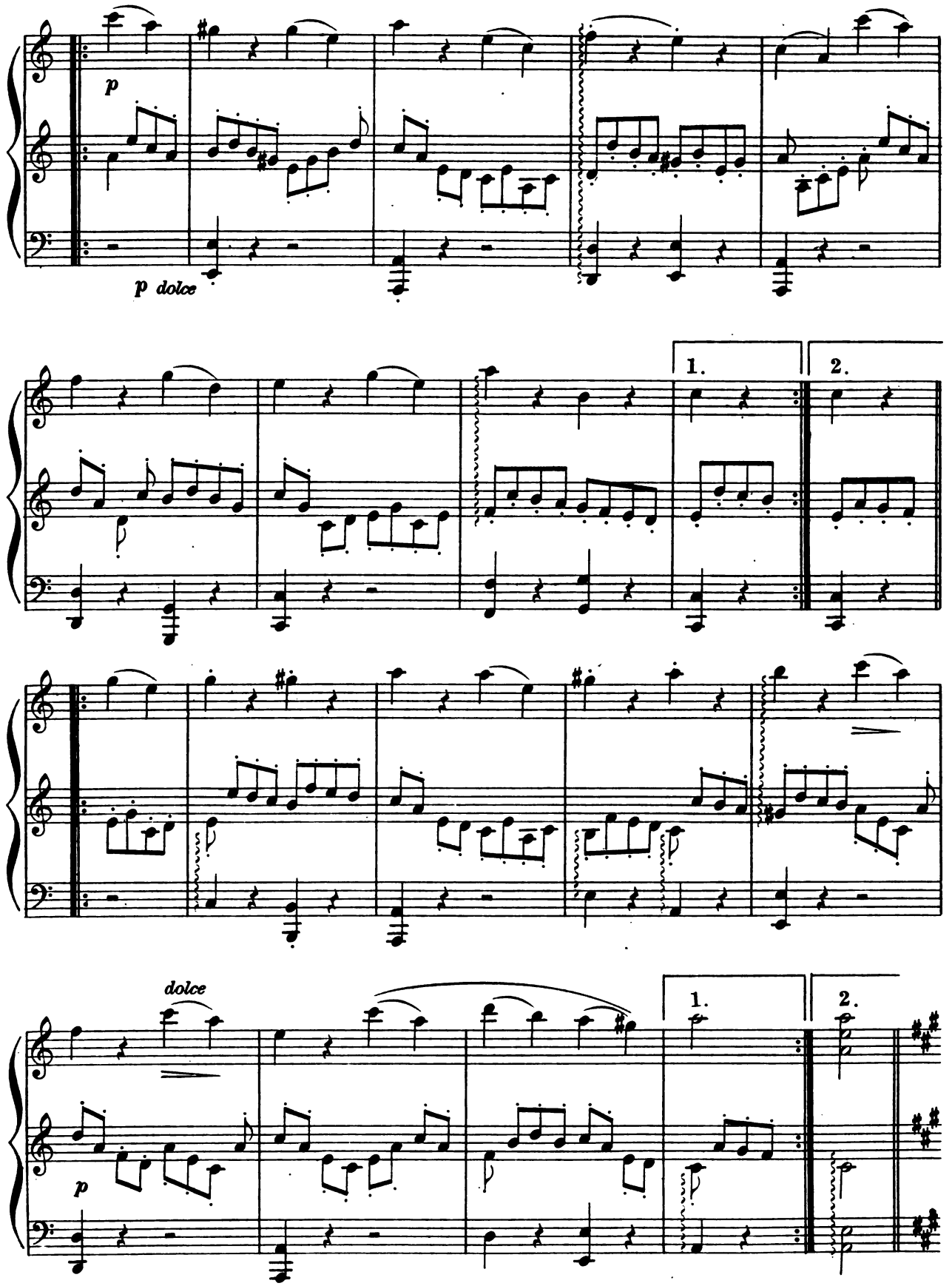
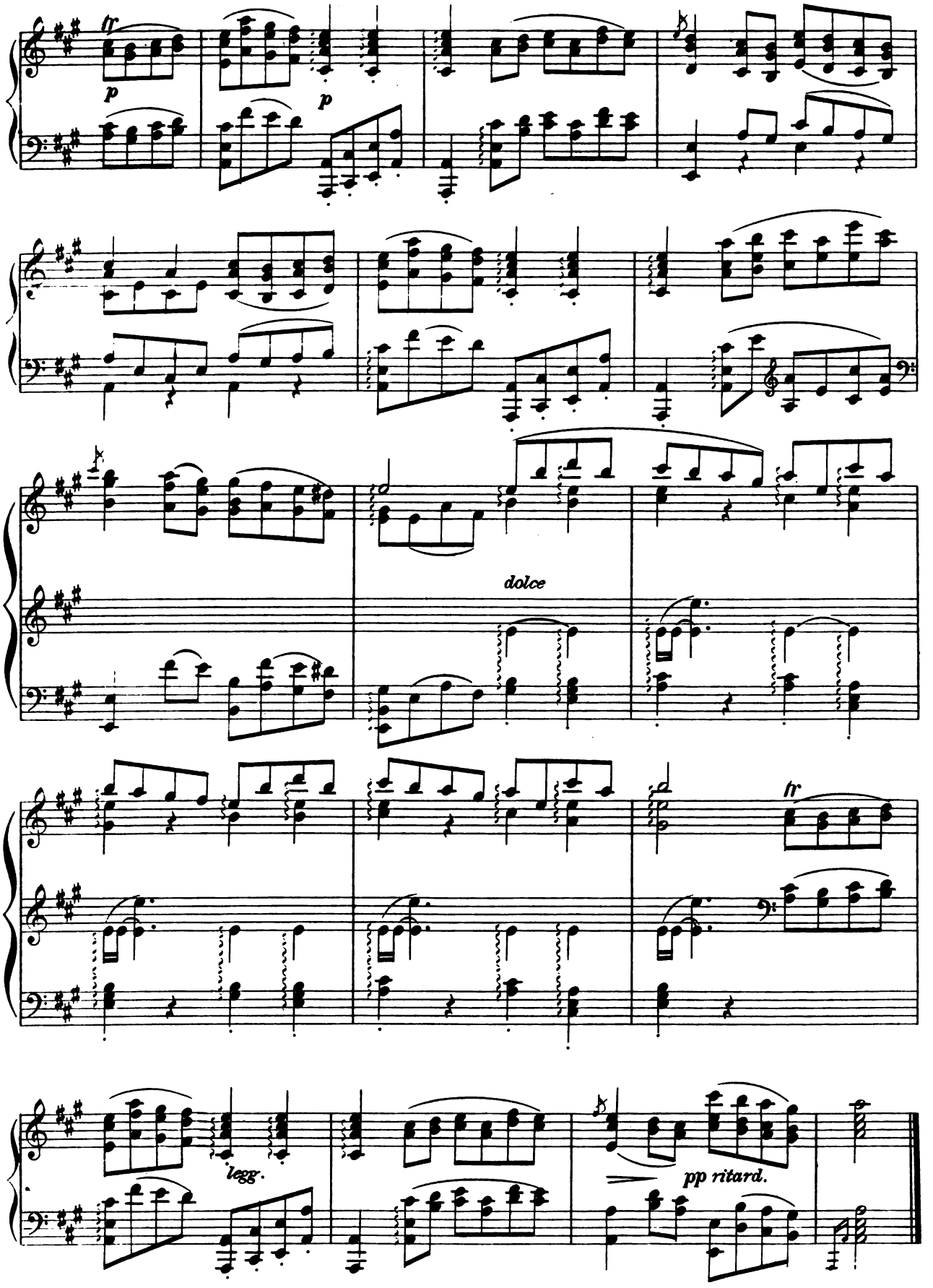
ARIA FROM 'ALCESTE'

you ne'er appeal, who know no pi - ty ten - - - - - der,
who know no pi - ty ten - - der.
Un poco Andante.
My spouse I take from you, from grief and bit - ter
Fine.
woe, In his stead I a fond wife and faith - ful, In his
stead I a faith - ful and a fond wife sur - ren - der.
lento

Andante.
p
Ye gods of end - less night,
Ye gods of end - less night!
that
f
lento
Tempo I.
wait on death be - low; Of love a will - ing vic - tim to death I
pp
glad - ly go; Thus be't, I have no fear, Thus be't, I have no fear to
cresc.
rue it, Thus be't, I have no fear, My heart feels cour - age great, which thro'
sf

Presto.
love, which thro' love it first did know. Love's power su-preme doth im-bue it,
And fear-less strength is giv-en thro' it: Love's pow-er su-
preme doth im-bue it, And fear-less strength is giv-en thro' it.
My heart feels courage great, which thro' love it doth know.
ad lib.
D. S. al Fine.

IV. "TAKE MY OFFERING"

CHORUS FROM 'PARIS AND HELEN'

vic - to - ry, Grant this fa - vor gracious - ly! Grant this fa - vor gracious - ly!
f
Sopr. Solo.
As doth con-
sf
sf
sf
sf
pp
sume the A - ra-bi - an in - cense, Heat that the flames of the tri-pod im - part, Thus for his Hel - en all
glowing and ar - dent, Wast-eth a - way his de - vo-ted fond heart.
p assai.
To thy Par-is Goddess so beau-te-ous, Grant this fa - vor gra-cious - ly,

Grant this fa - vor gra-cious - ly! To thy Par - is, Goddess so beau - te - ous,
Grant this fa - vor gra-cious - ly! Grant this fa - vor gra-cious - ly!
Sopr. Solo.
On these drear
shores de - sert - ed and shadowy, Let the soft rays of thy splendor descend! Offered all

free-ly to love as a sac-ri-fice, Dancing and sporting thy sweet gra-ces lend!
To thy Paris, Goddess so beau-te-ous, Grant this fa - vor
assai
gracious - ly! Grant this fa - vor gracious - ly! To thy Par-is, Goddess so
beau-te-ous, Grant this fa - vor gracious - ly! Grant this fa - vor gra - cious - ly!

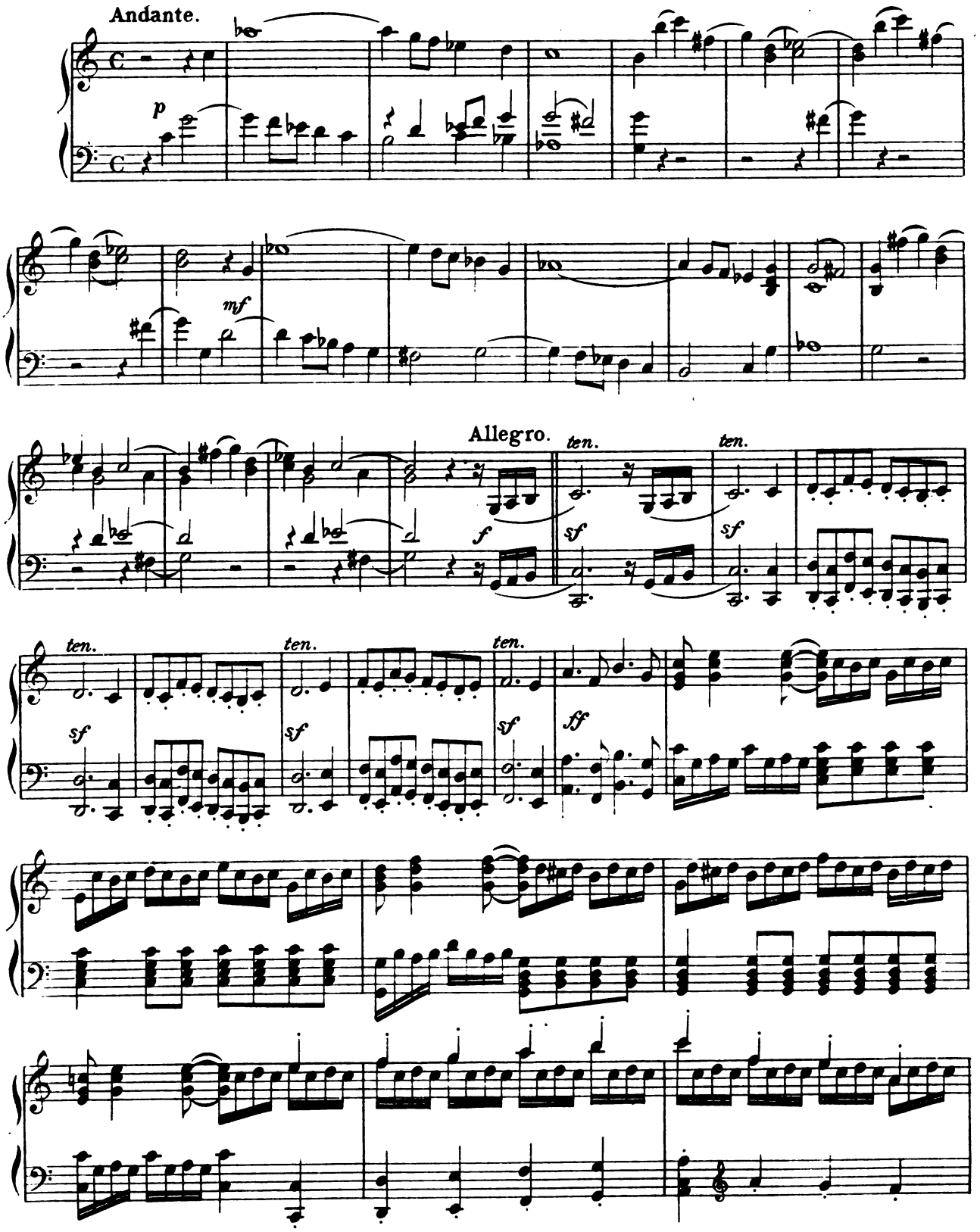
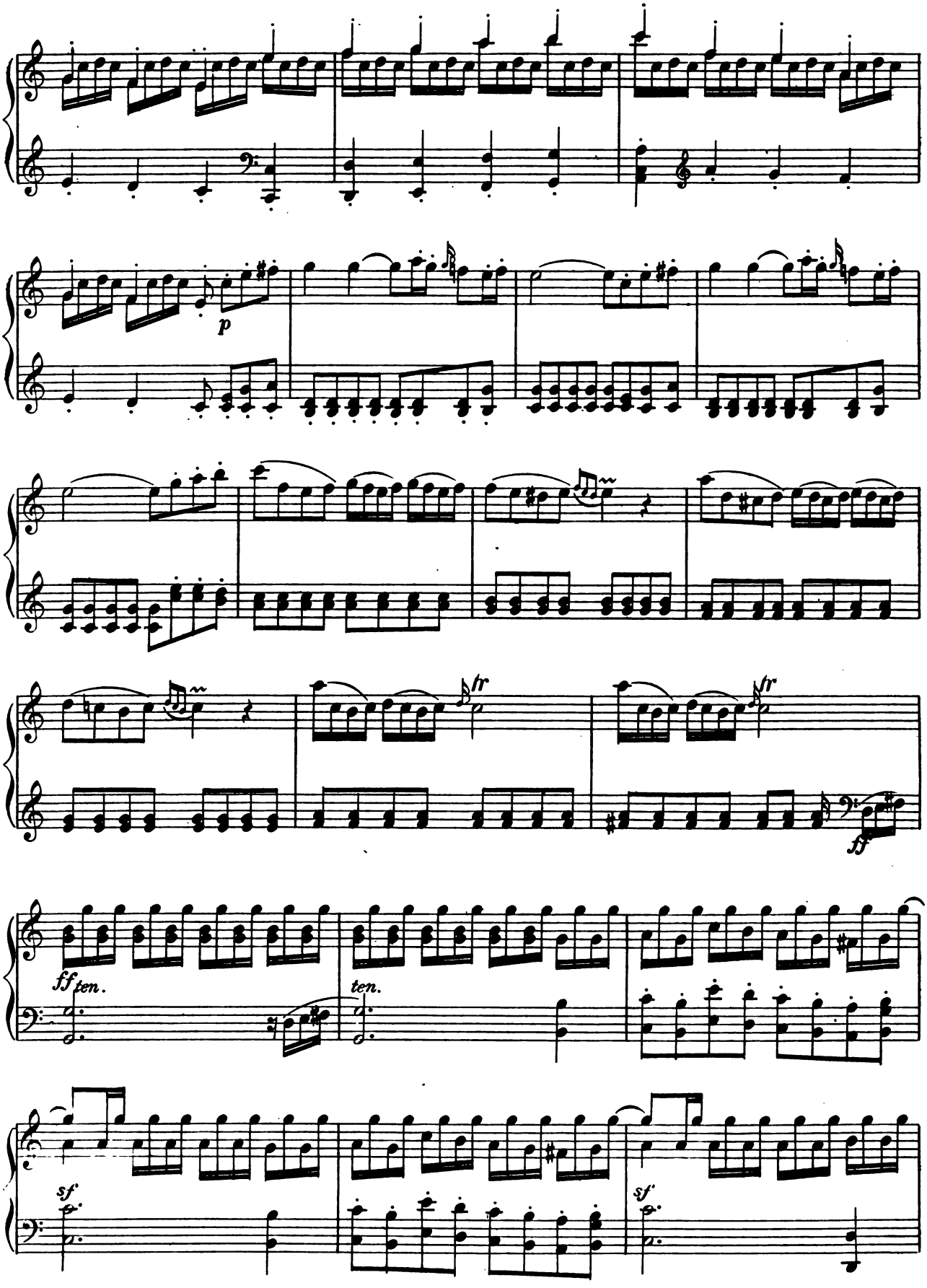
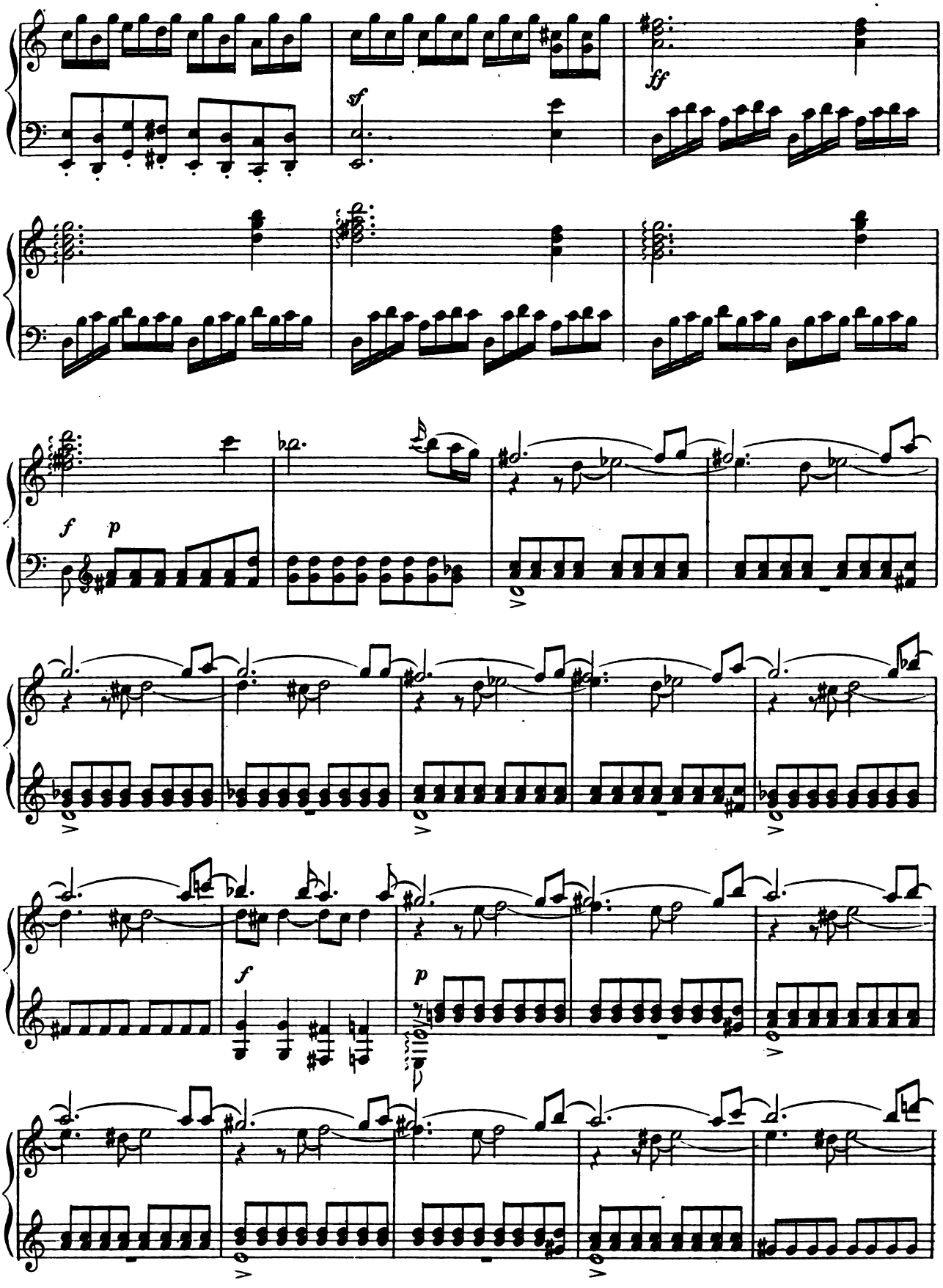
V. GAVOTTE

FROM 'IPHIGENIA IN AULIS'

ARRANGED BY BRAHMS

p
p dolce
1.
2.
dolce
p
1.
2.

tr
p
p
dolce
tr
legg.
pp ritard.

VI. OVERTURE

FROM 'IPHIGENIA IN AULIS'

WITH MOZART'S ENDING

p
fr
fr
ff
ff ten.
ten.
sf
sf

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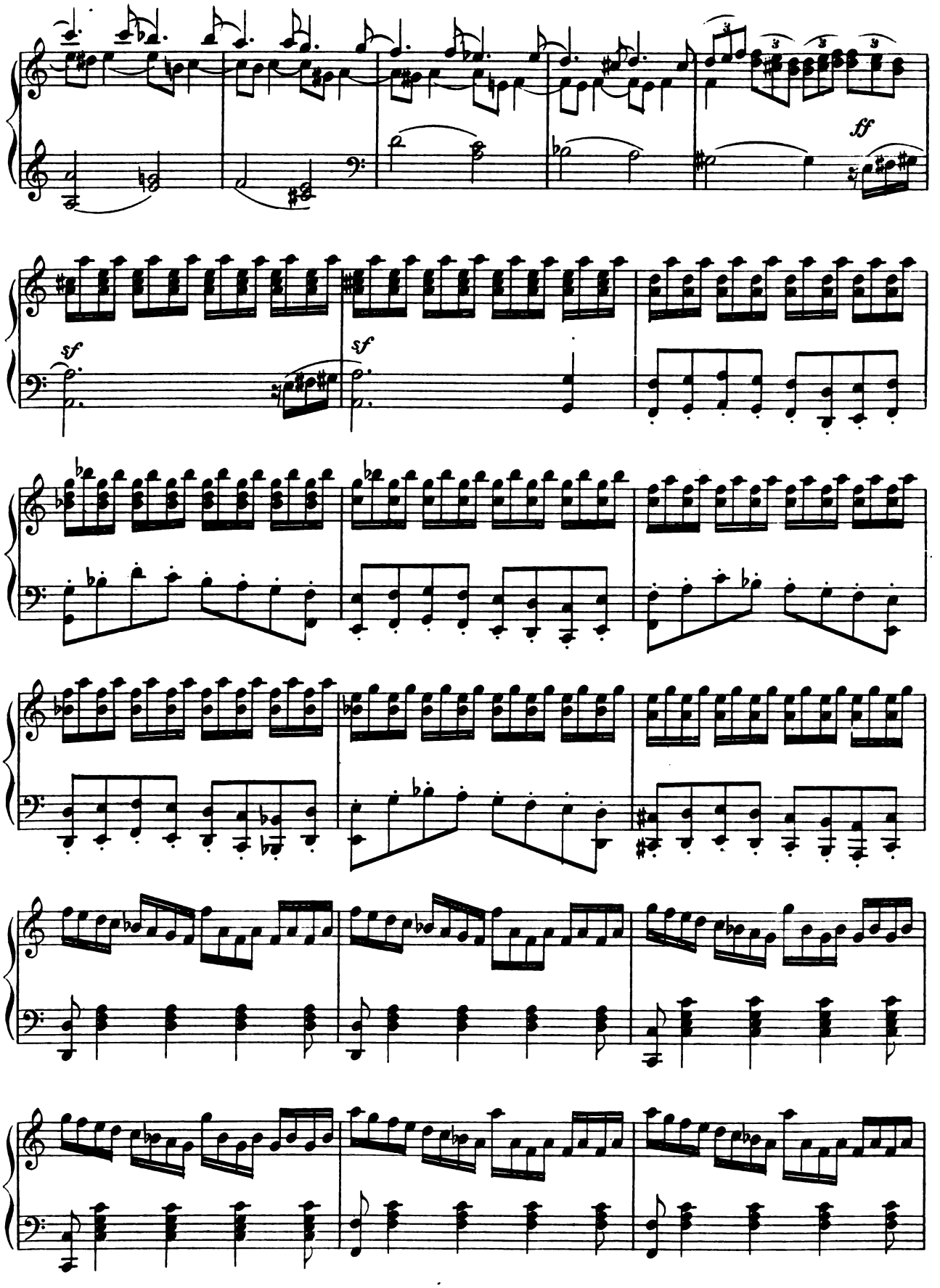
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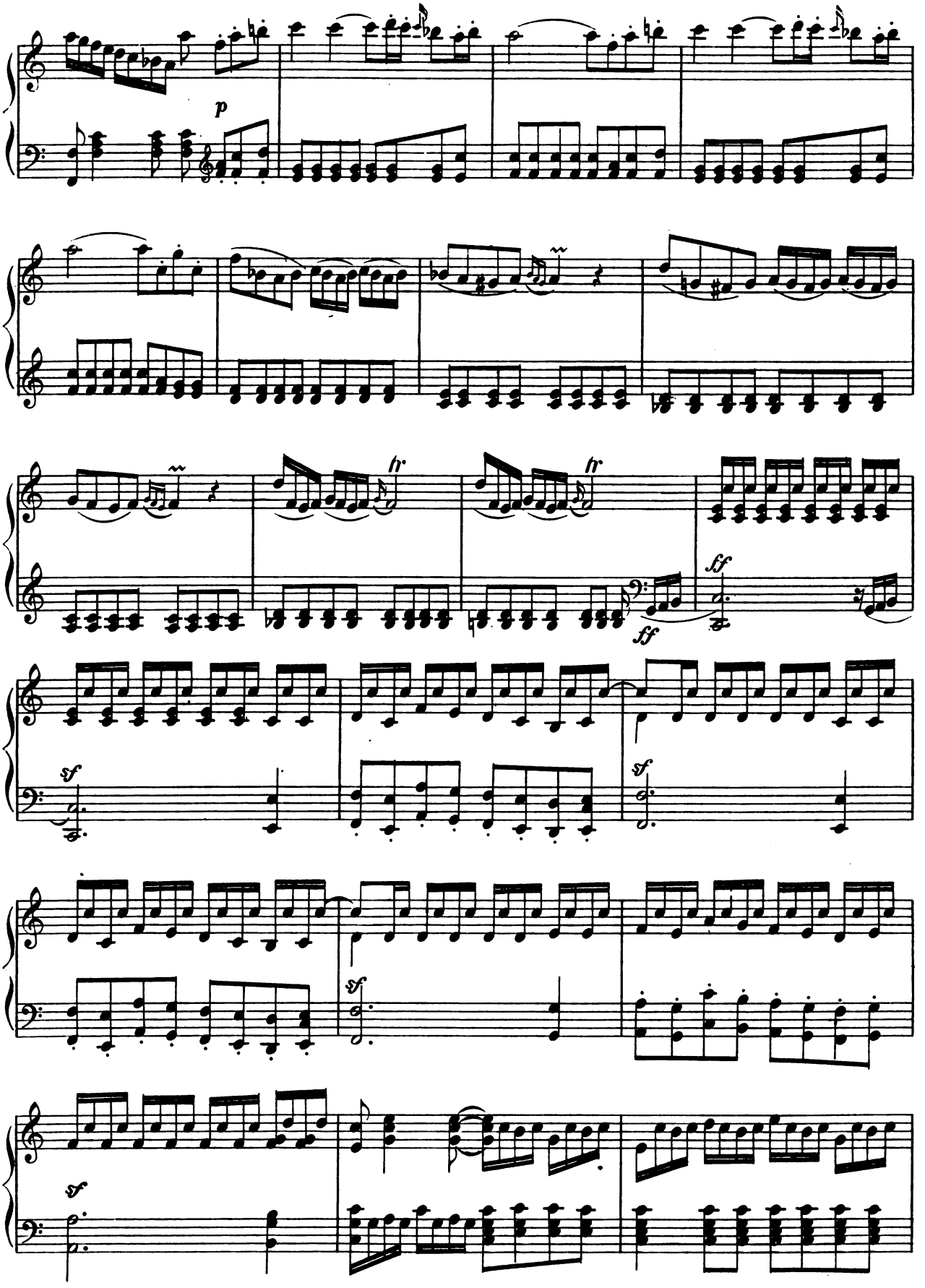
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fr
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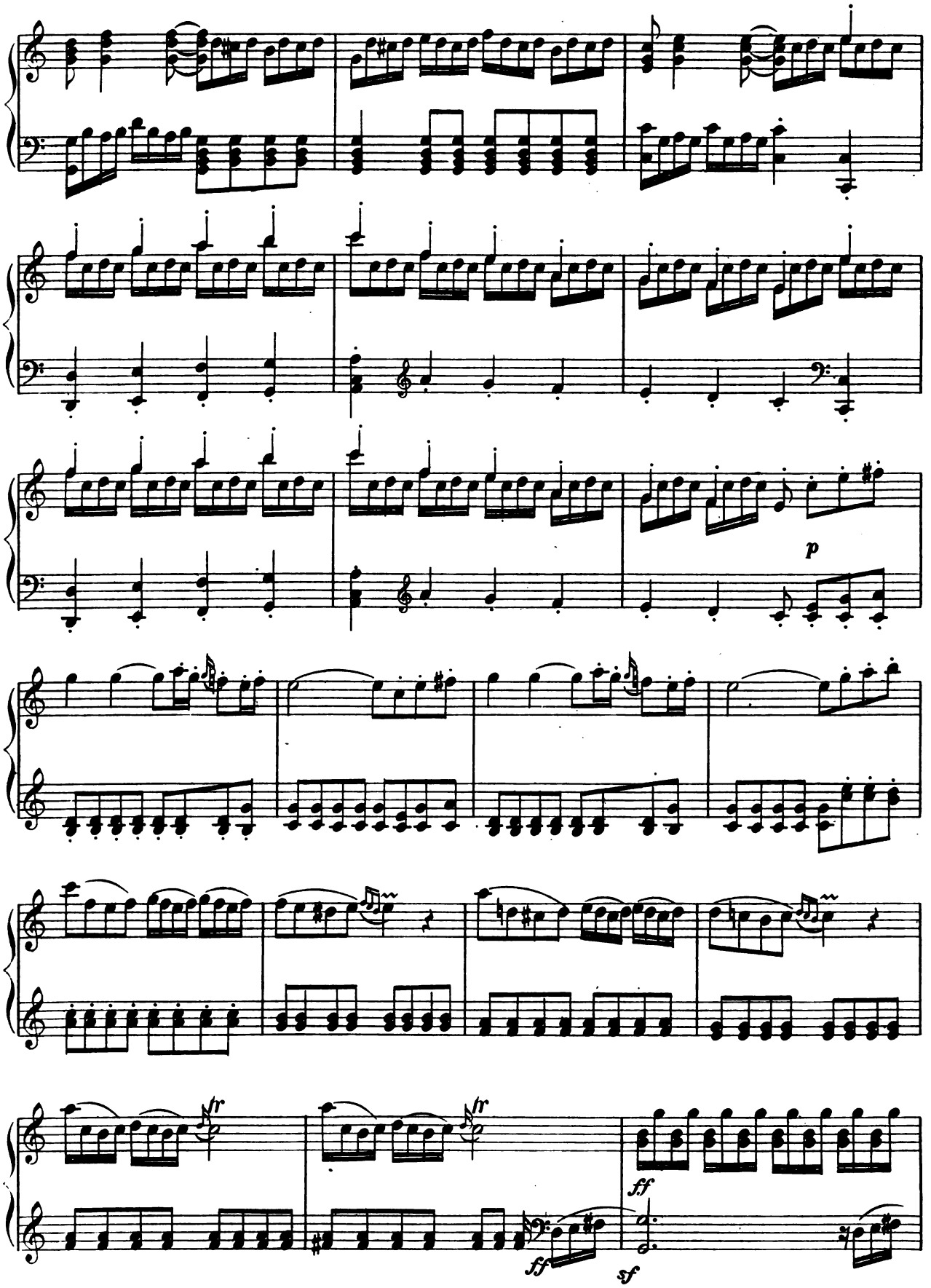
p
fr
fr
ff
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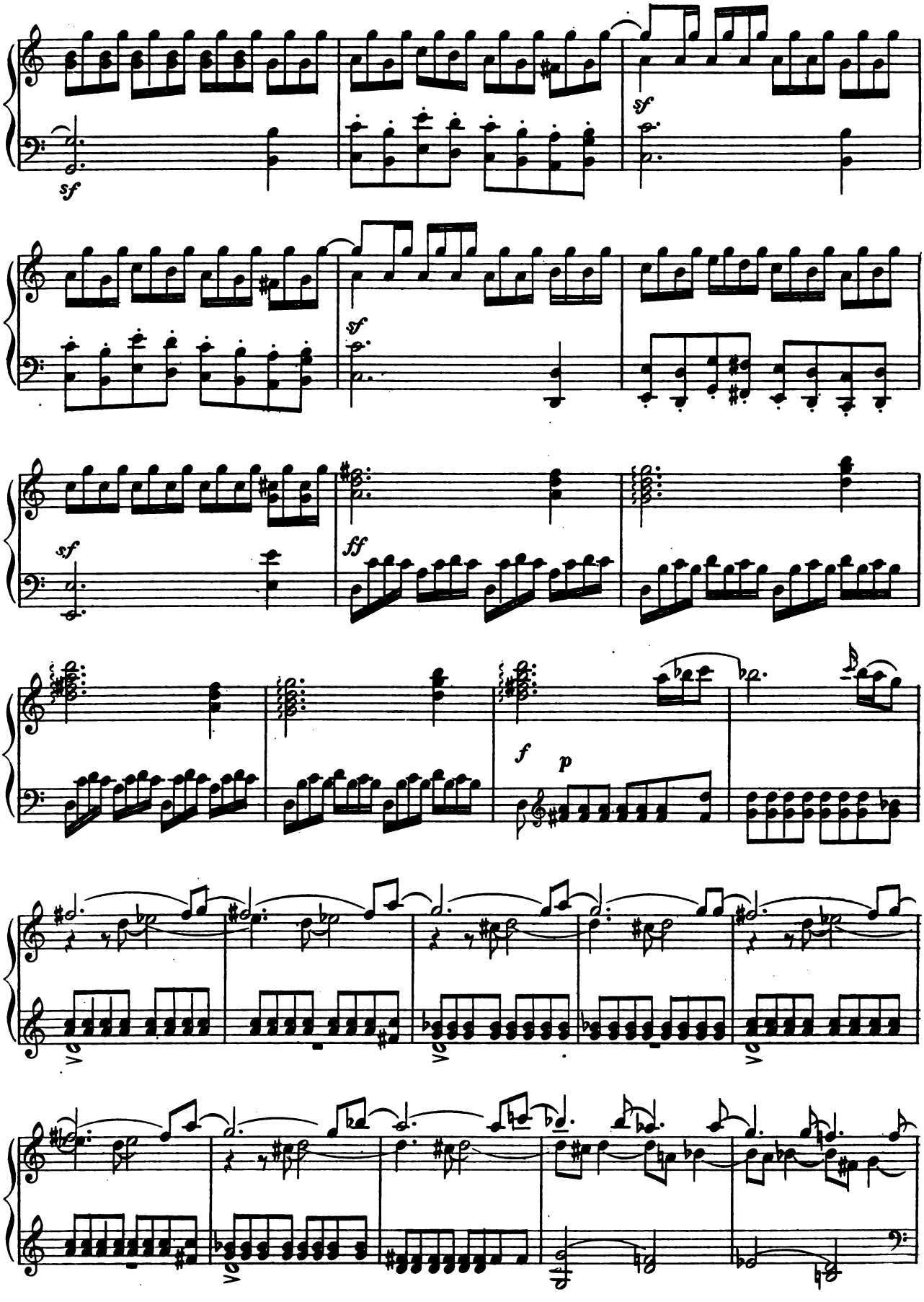
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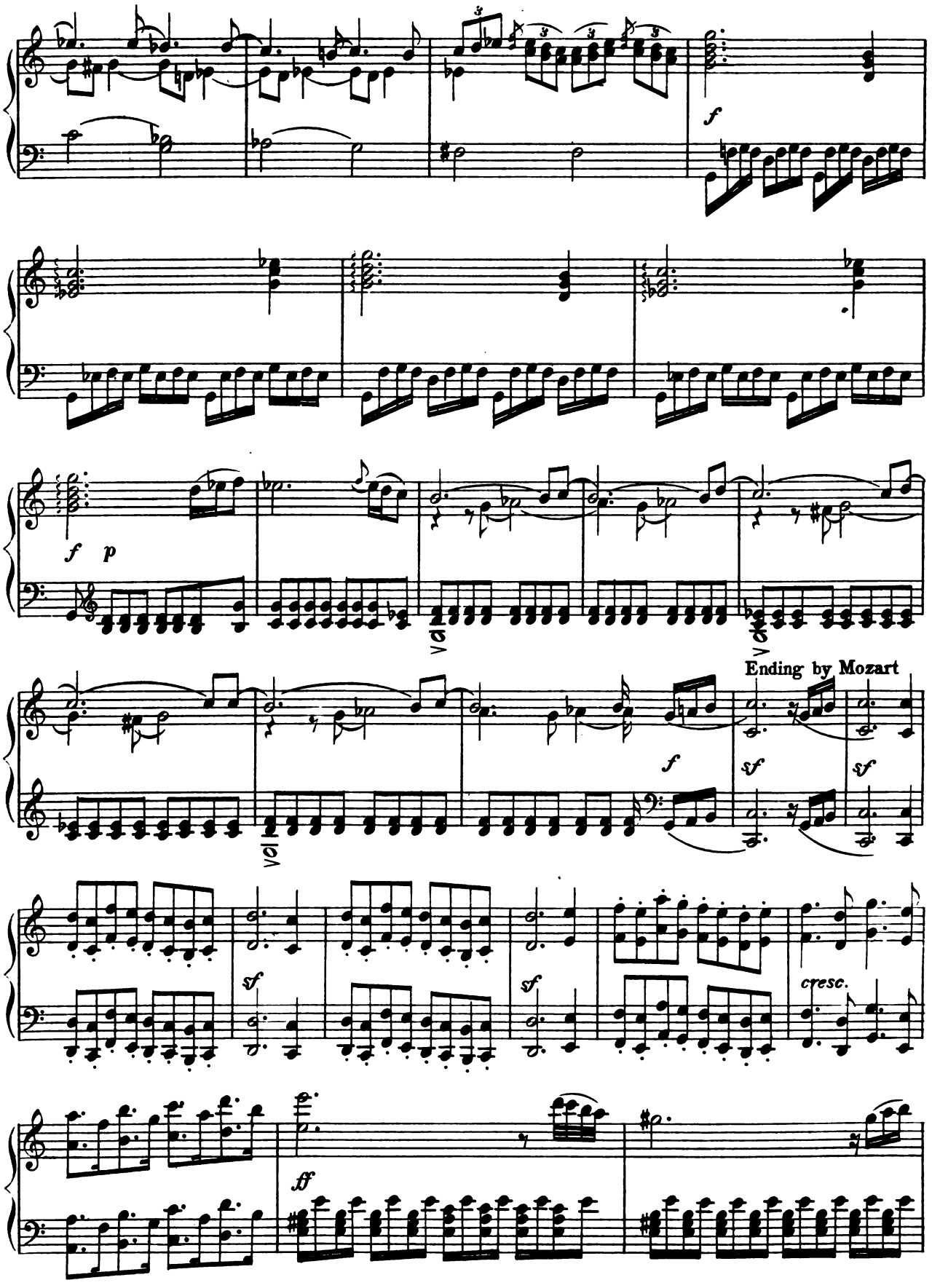
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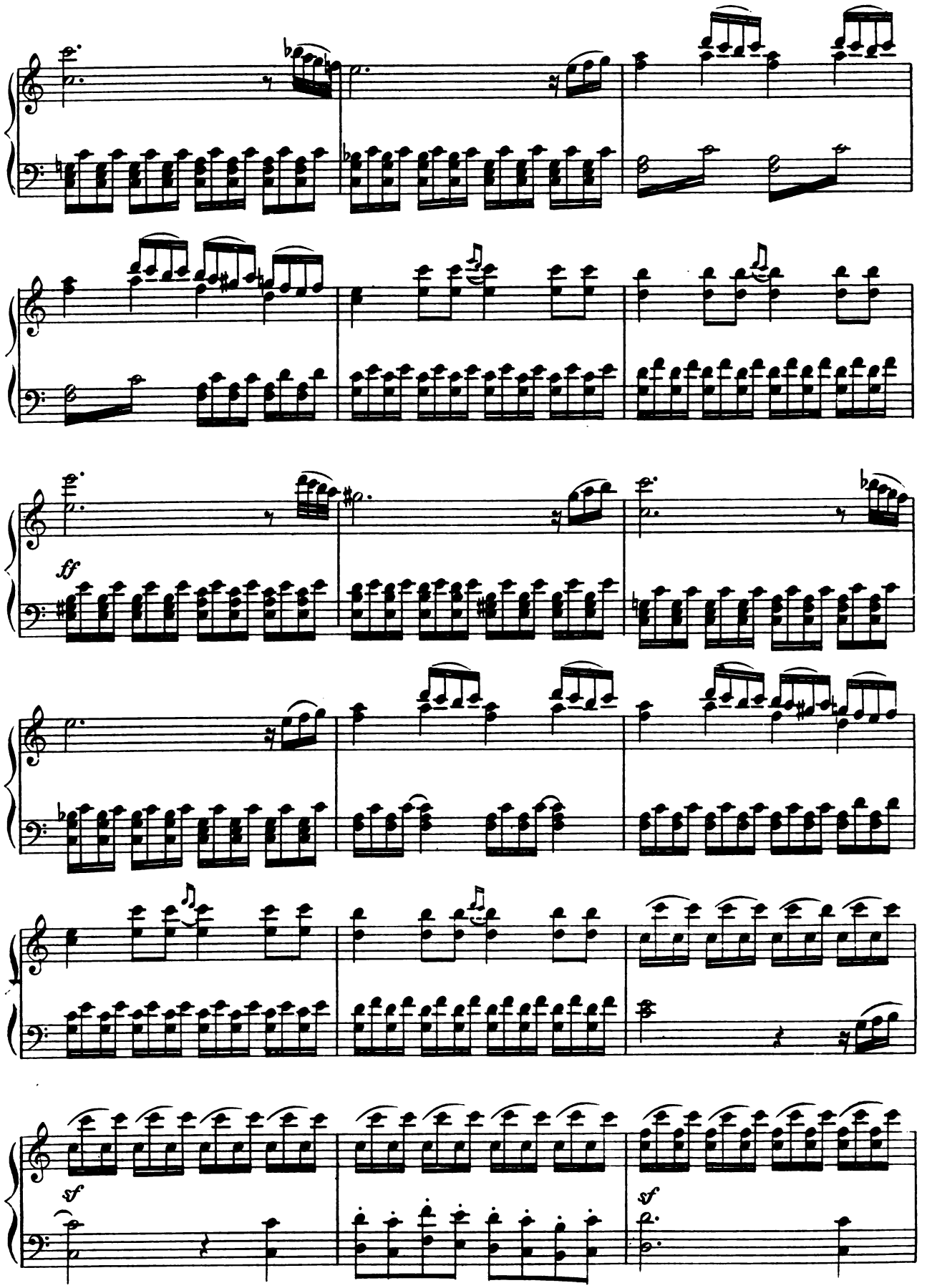
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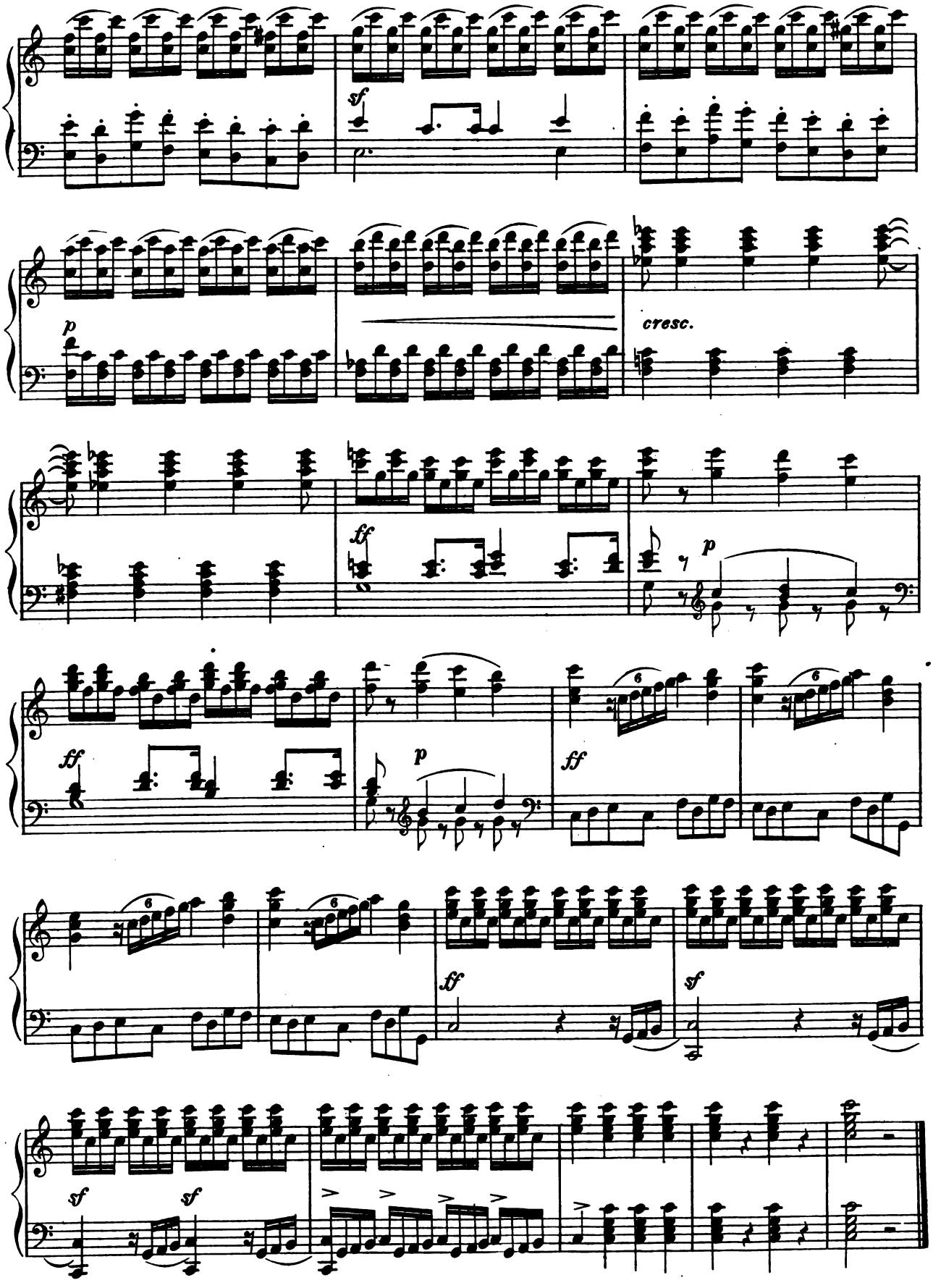
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MASTERS IN MUSIC

SAINT-SAËNS

BORN 1835

CAMILLE SAINT-SAËNS

Saint-Saëns has the full, rather drooping nose, with strongly marked lines at both sides of it, and the keen, alert glance that we associate with the typical Frenchman. His forehead, high and broad, reveals intellectual power. A friend says of him, suggestively, that "the sprightliness of his fancy equals the mobility of his features."

CAMILLE

SAINT-SAËNS

BORN 1835

THE most eminent of living French composers, Camille Saint-Saëns, was born at Paris, October 9, 1835. He displayed very early his musical ability. At a concert given in Paris in 1846 appeared a new prodigy, a boy pianist, "Le petit Saint-Saëns," as the 'Gazette Musicale' announced him, who, only ten and a half years old, played Handel, Bach, Beethoven, and Mozart, "without notes, with no effort, giving his phrases with clearness, elegance, and even expression in the midst of the powerful effects of a numerous orchestra using all its resources." This, the first public appearance of Saint-Saëns, was by no means his first musical exploit. We read that he began the study of the piano with his great-aunt at the age of three, when already his sense of tone was so keen that he would press down with his left hand the slender fingers of the right until they became strong enough to satisfy his exacting requirements; that at five he composed little waltzes; that at ten he played fugues by Bach, a concerto of Hummel, and Beethoven's C-Minor Concerto; and that he could tell the notes of all the clock-chimes in the house, and once remarked that a person in the next room was "walking in trochees." By the time he was seventeen he had earned wide reputation as a pianist, had taken prizes for organ-playing at the conservatory, and had written an ode for chorus, solo, and orchestra, and a symphony. Thus early did he lay the foundations of that skill which in the early seventies, when at Wagner's house he played on the piano the 'Siegfried' score, won from Von Bülow the remark that, with the exception of Wagner and Liszt, he was the greatest musician living.

The surprising energy and versatility shown at the opening of Saint-Saëns's career have proved, in the course of time, to be the salient traits of his typically Gallic nature. He is, to a remarkable degree, the complete Frenchman. He has all the intellectual vivacity, all the nervous force, the quick wit and worldly polish, even the physical swarthiness and the dry keenness of visage, that we associate with his countrymen. M. Georges Servières, in his 'La Musique Française Moderne,' gives the

following excellent description: "Saint-Saëns is of short stature. His head is extremely original, the features characteristic: a great brow, wide and open, where, between the eyebrows, the energy and the tenacity of the man reveal themselves; hair habitually cut short, and brownish beard turning gray; a nose like an eagle's beak, underlined by two deeply marked wrinkles starting from the nostrils; eyes a little prominent, very mobile, very expressive. The familiars of his Mondays, those who knew the artist before injured health and family sorrows had darkened his character, remember that there was about him then a keen animation, a diabolic mischievousness, a railing irony, and an agility in leaping in talk from one subject to another with a sprightliness of fancy that equaled the mobility of his features, which were animated at one and the same moment by the most contrary expressions; and I could cite as instances of his gay humor many funny anecdotes that he loved to tell, adjusting on his nose the while, with both hands, in a way peculiar to him, his eye-glasses, behind which his eyes sparkled with malice." Some examples of this railing irony of Saint-Saëns are preserved. There is, for instance, a story of an ambitious woman at one of his "Mondays," who fairly browbeat him into accompanying her two daughters in a duet. After enduring as long as he could the torture of their timeless and tuneless performance, he turned to the mother with, "*Which* of your daughters, madam, do you wish me to accompany?" A man of his wit naturally found himself at home in Paris society, and counted among his friends for years such people as the Princess Pauline Metternich, Mme. Viardot-Garcia, and Meissonier, Tourgenieff, and Dumas. A story told in the 'Figaro,' of how at Madame Garcia's, where he often played both the organ and the piano, he would pass from improvising "masterly pages" in the contrapuntal style to waltzes for the young people to dance by, illustrates in little that peculiar combination of distinction and gayety, characteristic of Paris, which is the native air of Saint-Saëns.

But this adept metropolitan is also an inveterate nomad. Not content with traveling all over Europe in his virtuoso tours, he has long had the habit of wintering in outlandish places like the Canary Islands. Often he leaves home without announcing to any one his departure, or even giving friends his addresses; sometimes without knowing himself where he will go. The spectacle of distant lands and alien races has for him an inexhaustible fascination. In writing of his experiences in England, where he went in 1893 to receive the doctor's degree from Cambridge, he dwells with gusto on the procession of dignitaries, at the head of which, he says, "marched the King of Bahonagar, in a gold turban sparkling with fabulous gems, a necklace of diamonds at his throat." "Dare I avow," he adds, "that, as an enemy of the banalities and the dull tones of our modern garments, I was enchanted with the adventure?" And in his charming little essay, 'Une Traversée de Bretagne,' the same enthusiasm throws about his oboe-playing ship-captain the glamor of romance. On his first trip to the Canaries, made incognito,

he is said to have offered himself as a substitute to sing a tenor part in 'Le Trouvère,' and to have come near appearing in this incongruous rôle. When his grand opera 'Ascanio' was produced at Paris he scandalized his friends and the public by being absent from the first performance. Diligent inquiry, and even the efforts of the diplomatic agents of the government, failed to discover his whereabouts, and it was actually rumored that he had died in Ceylon, on his way to Japan. But all the while he was happily basking in the sun at Palma, scribbling verses. Finally, his fondness for astronomy is well known, and he is said to have a private observatory in some "ultimate island." There is much about this picturesque Frenchman that reminds one of the heroes of Jules Verne's romances.

When he is at home Saint-Saëns carries on a many-sided activity, of which composition is hardly more than half. For one thing, he is indefatigable in his efforts to improve public taste. In 1864 he gave in a series of concerts all the concertos of Mozart; in 1878, such is the catholicity of his taste, he organized concerts to produce Liszt's Symphonic Poems. He has done much for musical bibliography by his careful editions of Gluck, Rameau, and others. In 1871 he took active measures to better the opportunities of young native composers. At that time, as he puts it, "the name of a composer at once French and living, upon a programme, had the property to put everybody to flight." The great improvement that has taken place since then is due largely to him and his brother-workers of the National Society of Music.

His two volumes of critical essays, 'Harmonie et Mélodie' and 'Portraits et Souvenirs,' are marked by soundness of principle, broad eclecticism of taste, and a pungent, epigrammatic style. In general temper he is classical without being pedantic; that is to say, he has no superstitious awe for rules, but a profound reverence for law. The licenses of modern technique and the mental vagueness of which they are the reflection find in him a formidable foe. The thrust he gives, in the preface of 'Portraits et Souvenirs,' to those amateurs who are "annoyed or disdainful if the instruments of the orchestra do not run in all directions, like poisoned rats," is typical of his attitude and method. He is a master of innuendo and delicate sarcasm, which he always employs, however, to protect art against affectation and ignorance. In dealing with the theory that music depends for its effect on physical pleasure, he speaks derisively of the solo voice which one can "savor at one's leisure, like a sherbet." He says of those orchestral conductors and choir-masters who always complain of difficulties, that they "love above all their little habits and the calm of their existence." Among these sparkling sentences one comes frequently also upon pieces of wisdom, sometimes expressed with rare dignity, as when he writes, "There is in music something which traverses the ear as a door, the reason as a vestibule, and which goes yet further." A writer so highly gifted with both raillery and eloquence might do mischief were he narrow or intolerant. That Saint-Saëns is neither can be

seen from a mere enumeration of some of his subjects, chosen almost at random: there are essays on 'The Oratorios of Bach and Handel,' 'Jacques Offenbach,' 'Liszt,' 'Poetry and Music,' 'The Nibelungen Ring and the Performances at Bayreuth,' 'Don Giovanni,' 'A Defense of Opéra-Comique,' 'The Multiple Resonance of Bells,' and 'The Wagnerian Illusion.'

These titles indicate a wide enough range of interest, but Saint-Saëns is, furthermore, a writer on subjects entirely unconnected with music. His devotion to philosophy has prompted him to publish a volume called 'Problèmes et Mystères;' an antiquarian interest has found expression in his 'Note sur les décors de Théâtre dans l'antiquité romaine;' and he has printed a volume of poems under the title 'Rimes familières.' Finally, a comedy in one act called 'La Crampe des écrivains' (a disease from which he appears never to have suffered) has been successfully produced at Paris.

The most important events in a life like Saint-Saëns's are the works produced, and it will accordingly be well to take a brief glance at the annals of the compositions of this extraordinary man. Saint-Saëns's works may conveniently be divided into three classes: (1) the purely classical, instrumental works; (2) the instrumental works with poetic basis — program music; and (3) the operas. On the whole, the best of his work falls into the first class, and it is probably by the compositions of this class that his fame will longest be kept fresh.

In chamber-music (in which we have music at its best and purest, with the least admixture of extraneous elements) Saint-Saëns has been active from the beginning of his career. In 1855 he wrote the fine quintet for piano and strings, opus 14, published ten years later, a very characteristic work. This was followed by a suite for 'cello and piano, opus 16 (1862); a trio, opus 18 (1863); the cleverly written 'cello sonata, opus 32 (1872); the piano quartet, opus 41 (1875); the septet for trumpet, piano, contrabass, and string quartet, opus 65 (1881); the violin sonata, opus 75 (1885); the oddly named 'Wedding Cake,' a caprice-valse for piano and stringed instruments, opus 76 (1885); the second trio, opus 92 (1892); and the second violin sonata, opus 102 (1896).

Of Saint-Saëns's nine concertos, five for piano, three for violin, and one for violoncello, the most important are the universally popular second piano concerto in G-minor, opus 22, with the fine Bach-like contrapuntal introduction and the fascinating scherzo; and the third violin concerto, opus 61, dedicated to the well-known violinist Sarasate. These are both works which will long hold a prominent place in the front rank of concerto literature.

Three symphonies have been written by Saint-Saëns, of which the third, in C-minor, opus 78, is probably the best, and certainly the biggest. This vast symphony, which is scored for three flutes, two oboes, English horn, two clarinets, one bass-clarinet, two bassoons, a double-bassoon, four horns, three trumpets, three trombones, bass tuba, three kettle-

drums, triangle, cymbals, bass-drum, pianoforte, organ, and the usual strings, is appropriately enough dedicated to the memory of Franz Liszt. It was composed in 1886 (but before Liszt's death, which occurred in July), and had its first performance, by the Philharmonic Society of London, in May of that year. It is its author's most ambitious attempt in orchestral music; but some critics have questioned whether it is not rather big than great, and have preferred to it more modest works, as being really more spontaneous and characteristic. Nor has it escaped the charge of plagiarism, one writer saying flatly that the first theme is "a bold theft from 'Schubert's Unfinished Symphony.'" But after all detractions are made, it is a wonderful monument of learning, technical skill, and that peculiar untranslatable quality, *esprit*.

Under the second head in the classification made a moment ago, namely, that of instrumental works with a poetic basis, or program music, a foremost place must be assigned to the four Symphonic Poems: 'Le Rouet d'Omphale,' opus 31, composed in 1871 (see Selection II); 'Phaéton,' opus 39 (1873); the 'Danse Macabre,' opus 40 (1874); and 'La Jeunesse d'Hercule,' opus 50 (1877). It will be noticed that these are all products of a single decade, a period when their composer had come strongly under the influence of Liszt and his school. Later pieces springing from the same instinct for musical portraiture or delineation are the 'Suite Algérienne,' opus 60, written in 1880 (see Selection IV); 'Une Nuit à Lisbonne,' opus 63, and the 'Jota Aragonese,' opus 64, both produced in that same year; the 'Rapsodie d'Auvergne,' opus 73, (1884); and the fantasy, 'Africa,' opus 89, written in 1891.

Of pieces for the stage, Saint-Saëns, like a true Parisian, has written over a dozen—serious operas, "biblical operas," light operas, spectacles, and ballets—but without ever achieving any very signal success. Probably his best-known work in this department is the so-called biblical opera, 'Samson et Dalila,' written between 1868 and 1877, and produced in the latter year. M. Oscar Comettans does not hesitate to say that 'Samson et Dalila' and the Symphony in C-minor are "the two finest jewels in the crown of this musical king." The other most important grand operas are 'Étienne Marcel' (1877–78), 'Henry VIII.' (1882), 'Ascanio' (1888), and most recent of all, 'Les Barbares,' a lyric tragedy in three acts and a prologue, composed to a libretto by Victorien Sardou and P. B. Gheusi in 1901, and first performed at the Paris Opéra, October 22, 1901. 'La Princesse Jaune,' dating from 1872, and 'Phryne,' written twenty years later, are *opéras-comiques*, and 'Javotte,' composed in 1896, is a ballet. Saint-Saëns has the true French love for the spectacular and the brilliantly effective, and wrote in 1902, for open-air performance in the arena of Béziers, a piece described as a combination of spectacle, tragedy, opera, and ballet, entitled 'Parysatis.' It was performed in August, 1902, and said to have a great deal of Oriental color.

Unlike many composers of such uncompromisingly high ideals as his, M. Saint-Saëns has received many honors and signs of official recogni-

tion. The bestowal of the doctor's degree by Cambridge University has already been described. In 1881 he became a member of the famous French Institute. In 1894 he was made a commander of the Legion of Honor. The most picturesque tribute to him, however, was the celebration of the fiftieth anniversary of his first appearance as a performer—the "Cinquantenaire Artistique" held in Paris in 1896. This took place in the same hall, the Salle Pleyel, where as a boy of ten he had surprised the Parisian world by playing so faultlessly the B-minor Concerto of Mozart. The program was an interesting one. Beginning with the Overture to Mozart's 'Marriage of Figaro,' played also in 1846, and ending with the same B-minor Concerto, played by M. Saint-Saëns, it contained also his Fifth Piano Concerto, opus 103, written especially for the occasion and performed by the composer, and the second sonata for violin and piano, opus 102, then heard for the first time, as well as other works of the distinguished composer and pianist. A full account of the event has been written in the pamphlet entitled 'C. Saint-Saëns et son cinquantenaire artistique,' Paris, 1896.

By a curious coincidence, this issue of MASTERS IN MUSIC will reach the reader at just about the time that M. Saint-Saëns is celebrating his seventieth birthday (October 9, 1905). It is to be hoped that for many years yet he will continue to add to his already lengthy list of masterly and delightful works.—EXPANDED FROM THE EDITOR'S 'FROM GRIEG TO BRAHMS'

THE ART OF SAINT-SAËNS

G. Servières — *'La Musique Française Moderne'*

ONE of the reproaches most frequently addressed to Saint-Saëns in the early part of his long career was that he was deficient in melody. This accusation has exasperated the composer more than once, for it did him an injury with the theater managers; but as the same cry has been raised every time an original talent has striven to make its impression on the public, as the same complaint was made against Beethoven, Berlioz, Wagner, and Rossini, Saint-Saëns decided to settle the question once for all, and the object of his essay 'Harmony and Melody' was to refute the absurdities necessarily arising from a narrow and pedantic conception of the word "melody."

In that essay he begins by pointing out that melody, in the common acceptation of the term, did not exist in the vocal works of the sixteenth century. One searches in vain for it in Palestrina. In his epoch harmony had taken possession of the musical world, and reigned there

supreme.[1] It was only by the end of the eighteenth century that melody had been developed, in the sense we give the word to-day. To the common assertion that musicians little preoccupied with pure melody are lacking in ideas, Saint-Saëns very justly replies: "There are melodic ideas, and rhythmic ideas, and harmonic ideas. It is not only melodies that constitute ideas." In truth, he thinks, the people who make these criticisms are those who wish to debase music to a mere tickling of the ear, a frivolous amusement. "Hence," he says, "that furious war against all serious music, that hypocritical enthusiasm for song and melody, deceitful labels of which I have tried to show the meaninglessness." It is partly as a reply to such detractors that he adds: "They demand of the musician that he hide his science. Now in a case like this what is meant by 'science' is simply talent, and talent is given us to be of use, and not to be put away in our pockets."

The old prejudices against Saint-Saëns have died out as his works have become better known. What for so many years gave color to them was the composer's habit of taking a phrase of several measures, or even a motif of a few notes, and, without giving it the breadth or the symmetry of a melody, repeating it in sequence, decomposing it into its several rhythms, metamorphosing it by harmonic combinations or by the changing colors of the orchestration. But these are only the methods of composition suitable to chamber-music and the symphony; and it is well known that Saint-Saëns, since his earliest works, has been a past master in the technique of his art. With him the primary idea has often but slight value, indefinite individuality; it is only by his extraordinary skill in developing it that it is made capable of filling out a movement of a trio, a quartet, or a concerto, of furnishing the material for the andante or the finale of a symphony.

What one may reproach him with is not the lack of ideas (for his long production in all species of music testifies that he finds them easily, whether melodic, rhythmic, or harmonic); it is that he contents himself too easily with an embryonic idea which his skill knows how to set off and transform with wonderful address, but which is nevertheless in original value often quite mediocre. Consequently, certain of his works seem as empty as others are ingenious. The workmanship is always remarkable; it is the fundamental ideas that sometimes fail to impress us with their originality. Frequently, in the same year, and only a month distant, an absolutely insignificant production will follow an important work.

As there were in Berlioz, there are in Saint-Saëns both a classicist, fed on Bach and Handel, and a modern, who has made innovations in the symphony, in instrumentation, in the texture of the lyric drama. The qualities of both characters show themselves at the same time in the majority of his works. . . . If in his oratorios he has taken as models the similar compositions of Bach and Handel, his chamber-music shows rather the influence of Beethoven and of Schumann. He has done much

[1] This opinion is of course directly opposite to that usually held in regard to the music of Palestrina's age. M. Servières is responsible for the statements made.— EDITOR

towards making at home in France the rhythmic and melodic devices dear to Schumann and to Liszt—his concertos will bear witness. On the other hand, his instrumentation owes much to the study of Wagner and of Berlioz. There is similarity in the search for sonorities, in the choice of instruments, in the general color, upon all of which he has brought to bear a remarkable knowledge of effects.

But whatever influences may be exerted upon them, classic or modern, Saint-Saëns's compositions are distinguished by a perfect clearness, by an accurate, transparent, and individual way of writing in which one will search vainly for any of those German obscurities of which he was so long accused.—FREELY TRANSLATED FROM THE FRENCH

H. E. Krehbiel *'The Century Magazine' 1893*

IT is interesting and instructive to note the resemblances between Berlioz and Saint-Saëns. Saint-Saëns enjoys a distinction among the musicians of France similar to that enjoyed in his time by Berlioz; in the department of orchestral and chamber-music his compositions outnumber those of all his fellow academicians combined. Like Berlioz he has sacrificed popular applause to lofty ideals. Like Berlioz he followed the lead of romantic Germany for a space, then thought it necessary to the salvation of his own individuality to turn back with a cry of protest; yet again, like Berlioz, he achieved his finest successes in the field where Germany has always been supreme. Like Berlioz he has hungered and thirsted for the rewards which the lyric theater bestows, and has been turned away empty-handed. Like Berlioz, he has supplemented his work as a creative musician with critical writings for journalistic literature. Like Berlioz he found comfort in admiration for Liszt when constrained to disagree with Wagner.

In characterizing him as the best grounded of living musicians, with the possible exception of Brahms,[1] I have reference not only to his more complete knowledge of the mechanics of composition, his marvelous mastery of harmony, counterpoint, construction, and orchestration, but also to his wonderful assimilation of the spirit of all the great musicians from Bach to Wagner. That there has been a devouter student, or a more ardent lover, of the music of Bach than M. Saint-Saëns since Mendelssohn, I do not believe. No other composer has given such beautiful and convincing testimony to that study and love as has he in the introduction to his concerto for pianoforte in G-minor and in the 'Psalm XIX.' They are the fine flower and fruit of his early organ study. Nor has there been a more learned and versatile composer. If he follows Berlioz in extravagance of instrumental apparatus and looseness of form in his Symphony in C-minor, he leads him in dignity and solidity of constructive invention, and uses like a master the instrumental devices to which Ber-

[1] This was written, it must be remembered, when Brahms was still alive.— EDITOR

lioz pointed the way. Schumann's dictum concerning Wagner, on hearing 'Tannhäuser' in 1847, is singularly applicable to Saint-Saëns: "Were he as melodious a musician as he is an intellectual, he were the man of the period."

The Editor *Critical Summary*

AS a composer, Saint-Saëns impresses the student first of all by his excessive, his almost inordinate, cleverness. It is not seemly for a human being to be so clever; there is something necromantic about it. Look at the opening of the G-minor Piano Concerto and see a modern Frenchman writing like the great Bach. See, in the 'Danse Macabre,' Berlioz and Johann Strauss amalgamated. Listen to the rich effects of tone in the 'Cello Sonata in C-minor. Study the thematic transformations and the contrapuntal style of the symphony in the same key. Admire the lightness, the cobweb iridescence, of the 'Rouet d'Omphale.' The author of these works is obviously a man of great intellectual skill and versatility.

Looking more closely, one observes a duality of style, for the moment puzzling, which, properly understood, only emphasizes the peculiarity of his artistic impulse. His compositions are of two well-marked varieties which at first seem to have little in common. To begin with, all those cast in the conventional symphonic mold—the three symphonies, the eight concertos, three for violin and five for piano, and most of the chamber-music—are severely, at times almost aridly, classical in conception and execution. They are "absolute music" of the most unequivocal sort. They depend for their effect on clear form, well-calculated symmetry, traditional though interesting melodic and harmonic treatment; their themes are of the family of Haydn and Mozart; their structure is that perfected by Beethoven; their orchestration is skilful but unobtrusive, a transparent medium rather than a rich material garment. In a word, they are very pure examples in music of a type of art—the French classic or pseudo-classic type—which gains little from richness of material or variety of suggestion, which depends for its appeal on clarity and symmetry of form and on clean workmanship in style. But, in addition to these conventional works, Saint-Saëns has produced a whole museum of exotics, in which his aim is to delineate passions, peoples, and places. There are the four Symphonic Poems, for example, the 'Rouet d'Omphale,' 'Phaéton,' the 'Danse Macabre,' and 'La Jeunesse d'Hercule,' in which he assumes the rôle of story-teller. In the 'Nuit à Lisbonne,' the 'Jota Aragonese,' and the 'Rapsodie d'Auvergne,' he makes a tour in southern Europe; in the 'Suite Algérienne' he portrays the deserts about Algiers; and in his opus 89 he gives us a fantasy of odd rhythms and outlandish tonalities supposed to introduce us to Africa. Nothing could seem, at the first blush, more diametrically opposite to the pseudo-classic works than these exotics, which among

their academic brothers recall the King of Bahonagar at Cambridge.[1] Yet both kinds, after all, when one looks more closely, are products of the widely questing intelligence, whose interests are dramatic rather than personal. They have this in common: that neither is of primarily emotional origin, that both are expressions of a mind objective and alertly observant. The difference between them is that in the one case this observation takes for object the purely musical world of tones, and in the other, nature's world of persons, nations, races, and climates. But whether he is seeking a piquant rhythm or a curious turn of harmony, or sketching his impression of Spain or Egypt, Saint-Saëns is always the onlooker, the man of the world, never the mystic who contemplates in his own heart the forces that underlie the universe.

Lack of emotion, then, is the serious defect of this master. Too often there is graceful melody, arresting harmony, ingenious rhythm, but none of the passion needed to fuse and transfigure them. Impassioned vocal utterance, the song element in music, is seldom heard from Saint-Saëns. While, however, we may with propriety recognize the lack of personal ardor in Saint-Saëns that reduces the song element in his music to a minimum, it would be a sad mistake to exaggerate the limitation, or to forget that from another and perhaps an equally valid point of view he is a great musician. However he may fall short as a melodist, he is a past master of rhythm and harmony, spheres in which feeling counts for less, logic for more. His harmonic style is eminently lucid. He avoids the vague and the ambiguous. And although he is a lover of novel harmonic effects, and an ingenious inventor of them, the novelty is always a new form, not a new formlessness. His modulation, too, is of an extreme clarity: he never falls into a new key, so to speak, as Dvořák does; he proceeds thither.

But even more striking than the clearness of his harmony is the trenchant perspicuity of his rhythm. Every page of his work reveals his instinct for strong, various, and subtle rhythms. One discerns it in his fondness for pizzicato effects, and for the percussion instruments, both of which emphasize the accent. And his devotion to the piano, which he uses more in combination with other instruments than almost any other composer, is doubtless due to the fact that it compensates for its lack of sustained tone by a special incisiveness of attack. Another significant peculiarity is the short groups of repeated notes that occur so often in his writings as to be a mannerism. They are found, for example, in the fourth of his Variations on a Theme of Beethoven, opus 35, in the "scherzando" section of 'Africa,' at the opening of the trio, opus 92, in the accompaniment of the well-known air from 'Samson et Dalila,' "Mon cœur s'ouvre à ta voix" (see Selection III), and in the third of the Six Études, opus 52. The effect of this device, which throws a strong emphasis on the first of the reiterated notes, is a peculiar rhythmic salience. Again, on the principle that minor irregularities in a regular plan bring

[1] See above, in sketch of life, page 2.

out all the more clearly the larger orderliness, Saint-Saëns loves to alternate groups of four notes with groups of three, or three with two, and to displace his accent entirely by syncopation, which, when properly handled, deepens the ideal stress by setting the actual in competition with it.

In all these and countless other ways are revealed the accuracy and virtuosity of intellect that distinguish this brilliant Frenchman. Clearness of form is, on the whole, so much rarer in modern music than wealth of meaning, that the art in our day has peculiar need of such workers. Their office is to make us remember, in our welter of emotion, the perennial delightfulness of order and control. They are the apologists of reason, without which feeling, however noble, must become futile, inarticulate. In their precise, well-constructed works we find a relief from the dissipating effects of mere passion. We breathe there a serene, if a somewhat rarefied, atmosphere. Of this classic lucidity Saint-Saëns is a great master. However dry he may sometimes be, he is never turgid; however superficial his thought, it is never vague; he offers us his artistic sweets never in the form of syrup—he refines and crystallizes them. If, then, we of a race emotionally profounder and mentally more diffuse find his music sometimes empty for all its skill, we must not for that reason underrate the service he does for music by insisting on articulateness in feeling, logic in development, and punctilious finesse in workmanship.

THE WORKS OF SAINT-SAËNS

NOTES ON THE SELECTIONS

I. 'Les Cloches du Soir'

OF the two divisions of Saint-Saëns's work which have been discussed above, in the Editor's critical summary—i.e., the classical or pseudo-classical and the exotic or descriptive—this clever little piano-piece belongs to the second. Saint-Saëns's aim in it is to paint the special mood of a particular time of day, the quietude of evening, and in order to do this picturesquely, and in such a way as to interest the imagination as well as appeal to the feelings, he introduces an actual imitation of one of the most characteristic sounds of the time, the evening bells, 'Les Cloches du Soir.' In the first two measures we hear a combination of rather dissonant tones (the chord A-flat, C, F, changing at once to G, B-flat, E-flat) which suggest a low-pitched, rather jangling bell. Above this mass of vibrant sound the third and fourth measures establish the high, clear, penetratingly pure B-flat, as of some silvery and distant chime. The passage is repeated, and leads into a rather conventional ornamental run that leads over to the section marked "Espressivo."

Here direct imitation gives place to that attempt to establish a general mood which is the most frequent method of the poetic or descriptive composer. The music is no longer "painting," as Beethoven said, but "the expression of feeling" ("Mehr Ausdruck der Empfindung als Malerei"). Against an accompaniment of steadily reiterated chords (which should, by the way, be subordinated by means of a light, indefinite touch), a warm and gracious melody is announced, expressive of all the tranquillity and peace we connect with the idea of evening. This slowly increases in interest until we have a slight climax in the broad cadence of the last four measures. A repetition of the bell-tones follows, so altered as to lead into the key of G-flat major; and here, at the bottom of the page, the serene melody is heard again, this time presented in the 'cello register by the left hand, with a flickering accompaniment of light chords above. Care should be taken, in this part, to run the chords of the accompaniment somewhat together, so that there is no harsh or obtrusive sharpness about the individual chords. A fluctuating veil of tone is required, underneath which the melody sounds quietly sonorous. The same climax as before is reached, and is now slightly extended, after which the bell-tones are heard once more, and as if dying into the distance.

II. 'Le Rouet d'Omphale'

OF Saint-Saëns's four exceedingly clever and charming Symphonic Poems, 'Le Rouet d'Omphale,' 'Phaéton,' the 'Danse Macabre,' and 'La Jeunesse d'Hercule,' the first-named is perhaps the most consummate; it is certainly the most melodious and the most popular. The symphonic poem is a form perfected and named by Liszt, the essential characteristic of which is that it embodies no regular succession or distribution of themes, like the symphony, but follows freely any course of development suggested by the poetic idea, story, or program that is taken as its basis. It by no means neglects the orderly evolution of musical thoughts, but it dispenses with all molds determined by musical considerations alone, and allows the poet to be the only guide of the composer.

In 'Le Rouet d'Omphale'[1] the poetic idea thus underlying the music is, in its composer's own words, "feminine seduction, the triumph of weakness over strength." "The spinning-wheel," he adds, "is but a pretext, chosen solely with a view to the rhythm and the general effect of the piece. Those interested in the study of details will see, at page 19 [page 27, the fifth system], Hercules groaning under the bonds he cannot break; and, at page 32 [the top of page 31], Omphale laughing at the vain efforts of the hero."

Saint-Saëns has carried out his idea with characteristic finesse. Not

[1] 'Omphale's Spinning-wheel.' Omphale was, according to Greek legend, a Lydian princess, the mistress of Hercules.

only is the picture he presents very graphic, but the piquancy and grace of the music give it a seductiveness, an appeal to the sensibilities, in every way worthy of its heroine. At the beginning we hear the spinning-wheel slowly getting into motion (arpeggios tossed from the flutes to the violins). The tempo gradually accelerates, and the wide arpeggios change to narrow passages along the scale-line (how subtle is this suggestion of increasing motion by contraction of the range of pitch, as if the dim penumbra that surrounds the slowly revolving wheel were fading out as it acquired momentum, finally leaving the sharp image of rapid revolution!) With the change of the measure to six-eight, a regular motion is felt to be established; indeed, at each dissonant passing note, on each main accent, we seem almost to feel the pressure of the foot on the treadle.

After a preliminary round of this, Omphale, we can fancy, gets the motion well established, and at the melody marked "graziosamente" begins her blandishments. The constantly interrupted yet inexorable progress of this tune, in its curious breathless pace, is quite irresistible. Note, too, the coquetry of those falls of a seventh and a sixth in the melody at the fifteenth and succeeding measures on page 22. It is the very spirit of flirtation. Technical details characteristic of Saint-Saëns in this portion are the groups of four reiterated chords (throughout page 23) and the radical but satisfying harmony of measures seven to eleven on page 24.

At the fourth system of this page enters a variant of the previous coquetting theme, in which the melodic contour is retained while the rhythm is ingeniously altered. The little figures of two eighth-notes, pushed ahead one beat, come now on unaccented beats, and are held over in such a way as to produce an attractive syncopation.

A new theme and a deeper emotion is heard at the entrance, on page 27, of that ponderously rising series of tones in the bass which, as Saint-Saëns has told us, represents "Hercules groaning under the bonds he cannot break." It is a most impressive passage, and should be played very legato, the light accompaniment in the right hand well subordinated. The theme soon passes into the middle and upper registers, constantly becoming more insistent. The wide steps of the melody are here magnificent, especially in the orchestral version. One should note, too, the strong dissonances in which the last two phrases before the climax culminate. These suggest vividly the passion and despair of the enslaved hero. The climax, once reached, quickly subsides into a somber reiteration of fragments of the theme, and with the long-held G (page 30) one feels that all the struggle is fruitless, that nothing is left but apathy and exhaustion.

Then, deliberately insolent, picking its way with the grace and neatness of a cat, we hear the low silvery laughter of Omphale. Each note stands out clear and cruel (passage marked "meno mosso," in C-major). With a few shrugs of the shoulder and little teasing sighs of pretended

sympathy, she turns back to her spinning. This time still another rhythmic modification of the theme, as clever as the previous one, is presented. The melody is put into even eighth-notes, two to each group of six sixteenth-notes in the whirring accompaniment. Here again Saint-Saëns shows himself a true magician in his command of various and fascinating rhythms. After a few more developments the pace gradually relaxes, the wheel begins to slow up, and after many oscillations and apparent rebeginnings, finally comes to complete rest.

III. "My Heart at Thy Sweet Voice" *From 'Samson et Dalila'*

'SAMSON ET DALILA,' a biblical opera, is Saint-Saëns's best known work in its class, and is by some critics considered his masterpiece. "This score and the Symphony in C-minor," says M. Oscar Comettans, "are, I believe, the two finest jewels in the crown of this musical king." 'Samson et Dalila,' 'Ascanio,' and 'Henry VIII.' have indeed given Saint-Saëns a high standing among French opera-composers, although he has never achieved the popularity of Massenet.

The artificialities of his style are rather obvious in his operatic work. His operas seem not so much natural expressions of feeling as highly wrought *jeux d'esprits*. This is seen in the present aria in the deft calculation of the effect to be made by the entrance of the refrain "Ah! come, list to my fond wooing" each time, and in the extreme elaboration of the accompaniment. This accompaniment consists, in the first stanza, of groups of reiterated chords, in four different registers, assigned in the orchestral version to different sets of instruments; and in the second stanza groups of six chromatically descending notes are combined with the original groups of four repeated chords. The effects in each case are good, but the means are so complex as to be almost obtrusive and distracting.

The melody is very suave, tender, and appealing, with its final phrases echoed by the accompaniment, and its impassioned refrain, reaching a fine climax on the high G-flat, and making a deliberate and noble descent to its cadence.

IV. "Rêverie du Soir" *From the 'Suite Algérienne'*

THE 'Suite Algérienne' is one of those pictures of foreign life, one of those snap-shots, as it were, of outlandish customs and spectacles, to which Saint-Saëns, the inveterate traveler, is so especially addicted. It is fairly redolent of the aromatic Oriental atmosphere. At the same time, several of its movements illustrate also, by their clear, correct, but almost angular style, the pseudo-classic tendencies of their composer. The 'Rêverie du Soir' is one of these two-sided movements, interesting in both aspects.

The first thing about it to strike our attention is its curious rhythmical outline. It is in six-eight measure, and this means that the six eighth-notes of each measure divide themselves into two groups of three, the first one of each (count "one" and "four") accented. Yet an examination of the quaint melody and the equally quaint seesawing accompaniment shows that the contour of each suggests at many points a measure of three quarters rather than of six eighths. In the first full measure of the melody, for example, the notes are so tied as to impress the ear like two eighths and two quarters. Further study will show that throughout the piece Saint-Saëns is playing half whimsically with this suggestion of triple rhythm in a two-part measure, with many resulting cross-accents, suspensions, and so forth. And the piquancy of the whole effect is largely due to this rhythmical humor.

At the point marked "più crescendo ed appassionato" the six-eighths rhythm becomes singly predominant, and a slight climax is reached, and after a curious "wiggling" figure of "decrescendo" the first phrase of the melody is repeated in the higher octave.

This soon gives way to a charming little passage of archaic-sounding two-part counterpoint; and this, after an effective pedal-point on E, with gradual softening and slowing down, leads back to the first part.

A short coda, in which there is further contrapuntal work in Saint-Saëns's most finished pseudo-classic manner, ends the piece. With its rhythmic ingenuities and its lucid style, it is an excellent example of a characteristic aspect of the work of this cleverest of modern composers.

THE PRINCIPAL WORKS OF SAINT-SAËNS

[The most important works of Saint-Saëns up to the year 1896 are enumerated in the following list, compiled from the 'Catalogue général' issued by Durand et Fils in that year.]

I. CHORAL. SACRED. Mass, opus 4; Requiem Mass, opus 54; Christmas Oratorio, opus 12; Psalm XVIII, opus 42; 'The Deluge,' a biblical cantata; etc. SECULAR. Operas: 'La Princesse Jaune,' opera-comique (1872); 'Samson et Dalila,' biblical opera (1877); 'Le Timbre d'Argent,' lyric drama (1877); 'Étienne Marcel' (1877–8); 'Henry VIII' (1882); 'Proserpine,' lyric drama (1886); 'Ascanio' (1888); 'Phryné,' opera-comique (1892); 'Antigone' (1893); 'Frédégonde' (by Guiraud, completed by Saint-Saëns) (1895); 'Javotte,' ballet (1896).

II. VOCAL. Many songs, duets, etc. Forty are published in two volumes by Durand et Fils.

III. ORCHESTRAL. Three symphonies, of which the third, in C-minor, is the finest. Four Symphonic Poems: 'Le Rouet d' Omphale,' opus 31; 'Phaéton,' opus 39; 'Danse Macabre,' opus 40; and 'La Jeunesse d'Hercule,' opus 50. Two Suites, opus 49 and opus 60 (the latter called 'Suite Algérienne'). 'Rapsodie Bretonne,' 'Une Nuit à Lisbonne,' 'La Jota Aragonese,' 'Hymne à Victor Hugo,' etc.

IV. CONCERTOS. Five concertos for piano and orchestra, ops. 17, 22, 29, 44, and 103, of which the second, in G-minor, is the best known. Three concertos for violin and orchestra, ops. 20, 58, and 61. Also Introduction et Rondo, opus 28. One concerto for violoncello and orchestra, opus 33. Also Allegro Appassionato, opus 43, etc.

V. CHAMBER-MUSIC. Septet, for piano, trumpet, two violins, viola, violoncello, and contrabass, opus 65. Sextet, 'Wedding Cake,' for piano, two violins, viola, violoncello, and contrabass, opus 76. Piano Quintet, opus 14. Piano Quartet, opus 41. Two trios for piano, violin, and violoncello, ops. 18 and 92. Two Sonatas for violin and piano, ops. 75 and 102; also various pieces for violin and piano. For violoncello and piano, Suite, opus 16, Sonata, opus 32, Romance, opus 51, etc. A good deal of chamber-music for wind instruments.

VI. PIANOFORTE. Six Études, opus 52. Album of Six Pieces, opus 72. Suite, opus 90. Théme Varié, opus 97. Gavottes, Mazurkas, Bagatelles, etc., and many transcriptions and arrangements for four hands, for two pianos, and for two pianos, eight hands.

VII. ORGAN. 'Rapsodies sur des Cantiques bretons,' opus 7. Preludes and Fugues, opus 99. Fantaisie, opus 101.

VIII. LITERARY WORKS. Harmonie et Melodie. Paris, 1885. Note sur les décors de Théâtre dans l'antiquité romaine. Paris, 1886. Programme analytique de [sa] 3me Symphonie en ut mineur. Paris. 1887. Rimes familières, 1891. La Crampe des écrivains, 1892. Charles Gounod et le Don Juan de Mozart, Paris, 1893. Vie d'un compositeur moderne (L. Niedermeyer). Introduction by Saint-Saëns. Paris, 1893. Problèmes et Mystères. Paris, 1894. Portraits et Souvenirs. Paris, 1900. Materialism and Spiritualism (translation in Music). 1901. Essai sur les lyres et cithares antiques (in Le Guide Musical). 1902.

Since 1896 Saint-Saëns has composed 'Les Barbares' (1901), 'Parysates' (1902), and other less important works.

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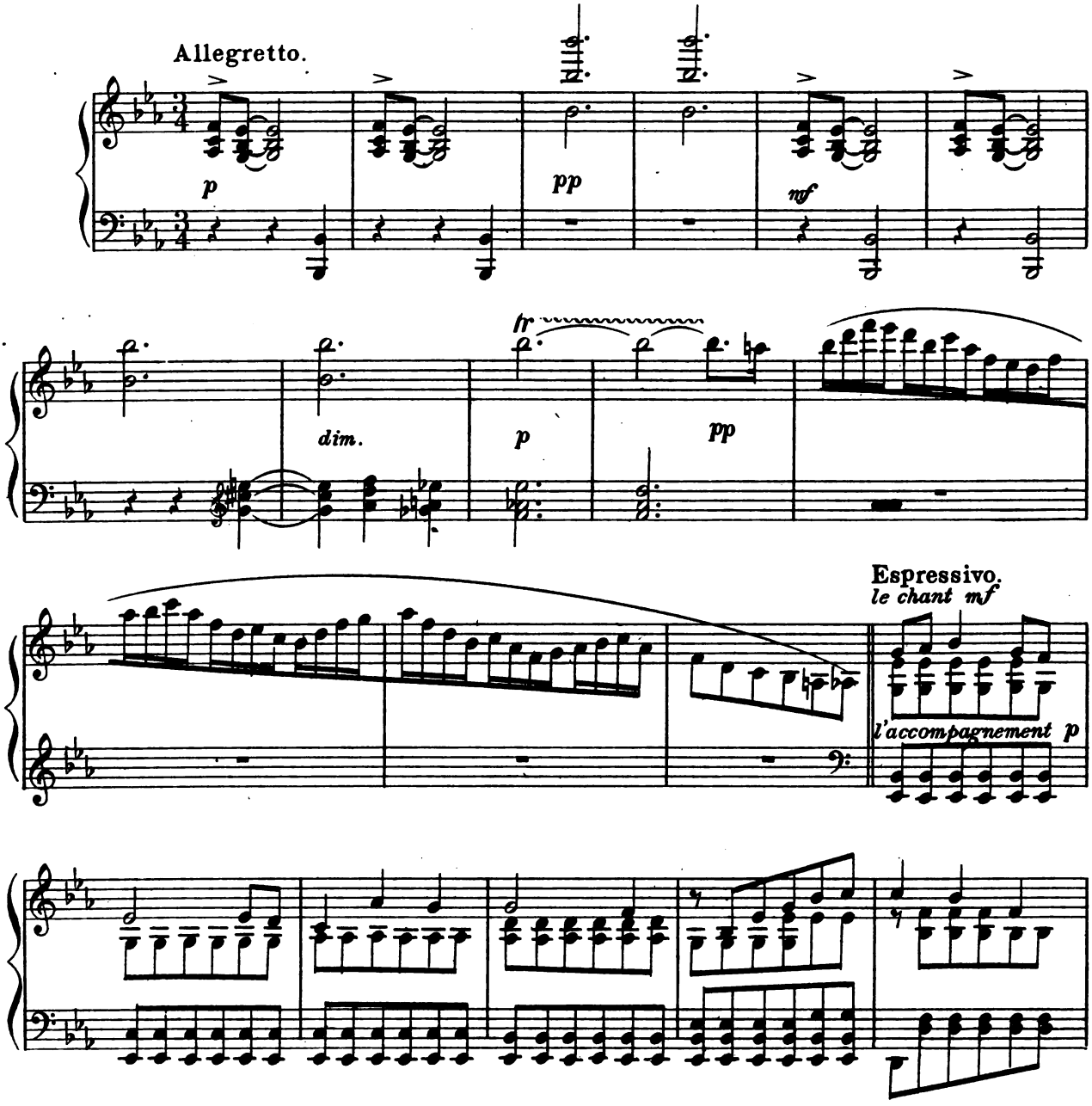
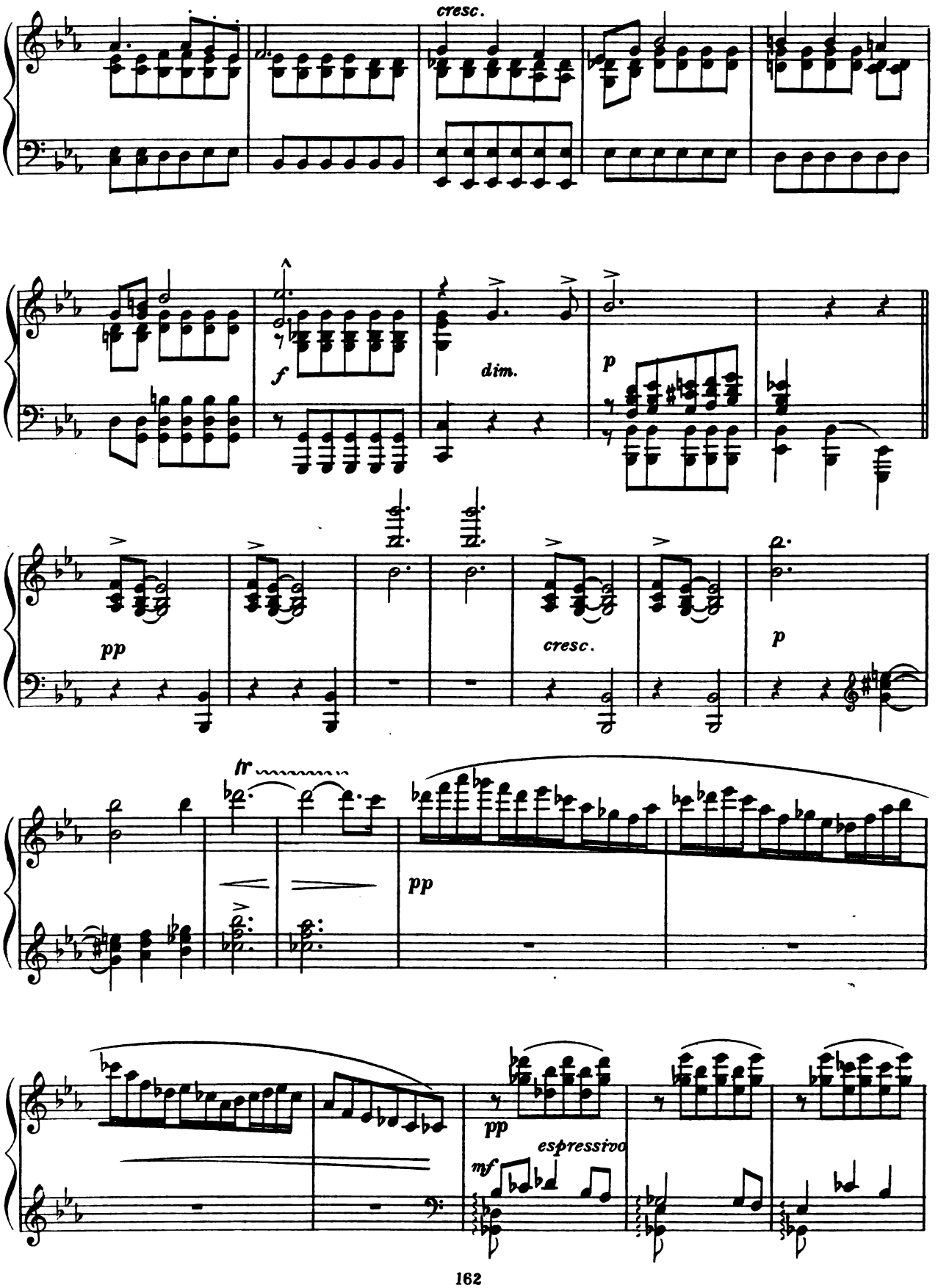
I. 'LES CLOCHES DU SOIR'



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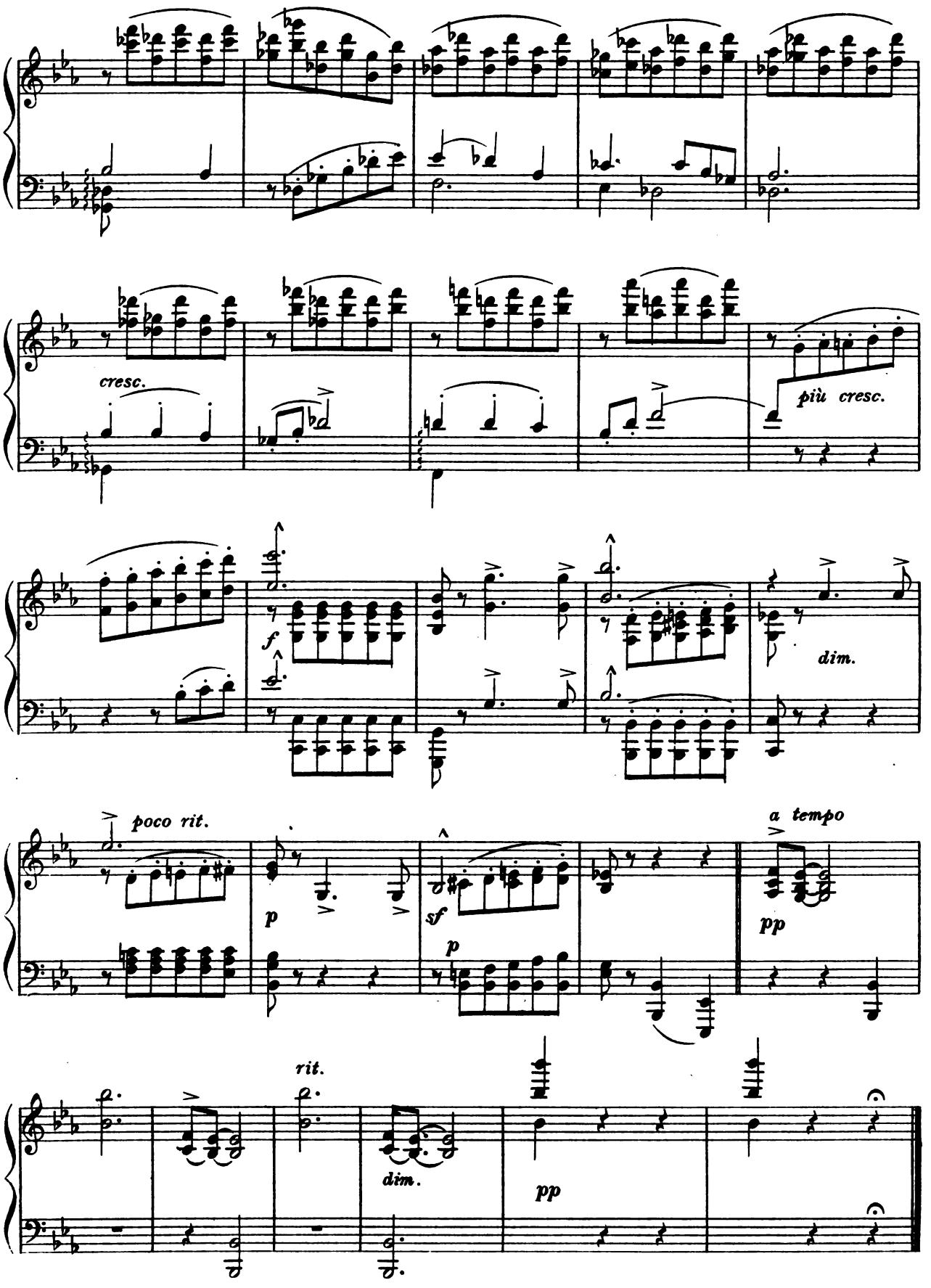
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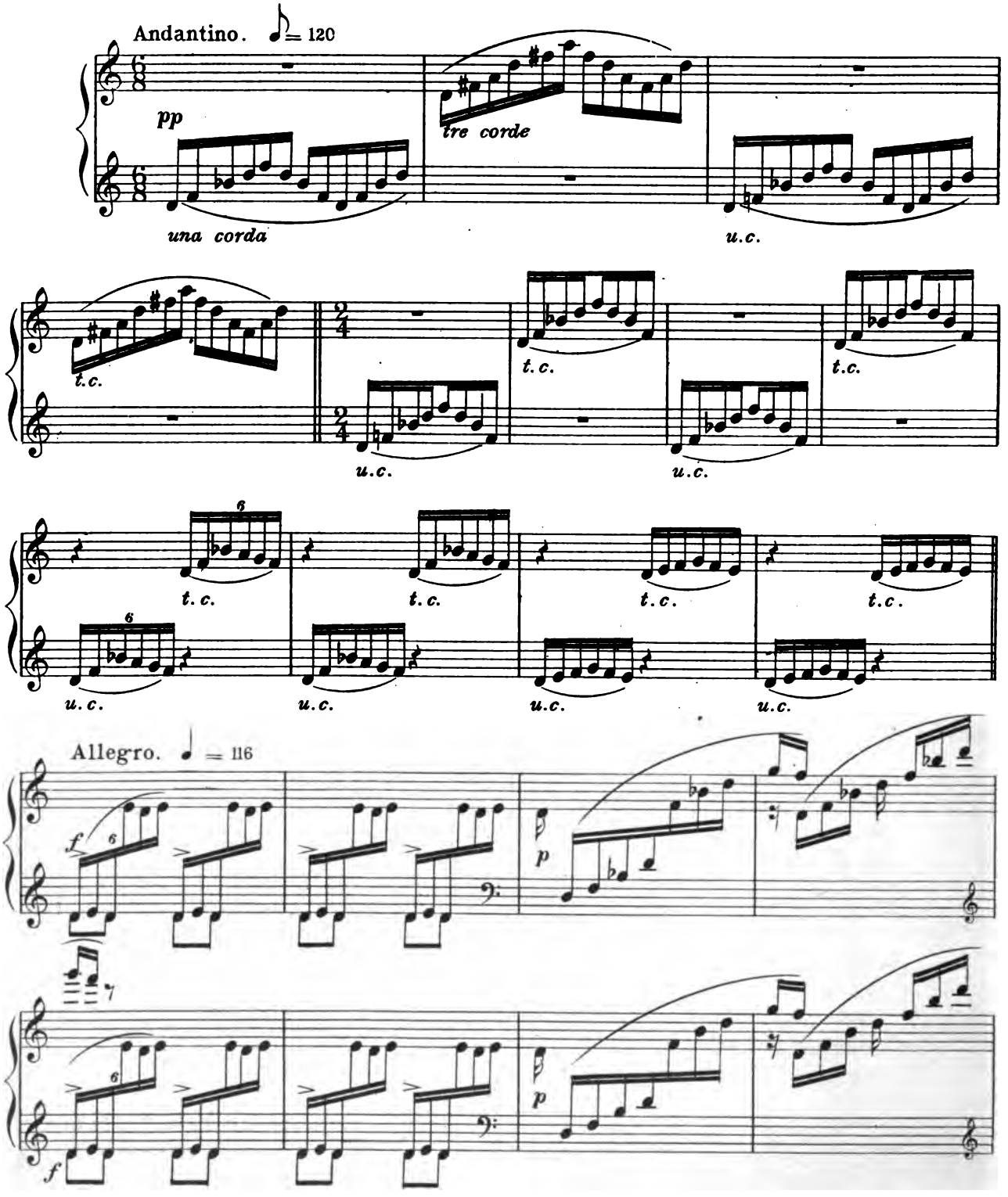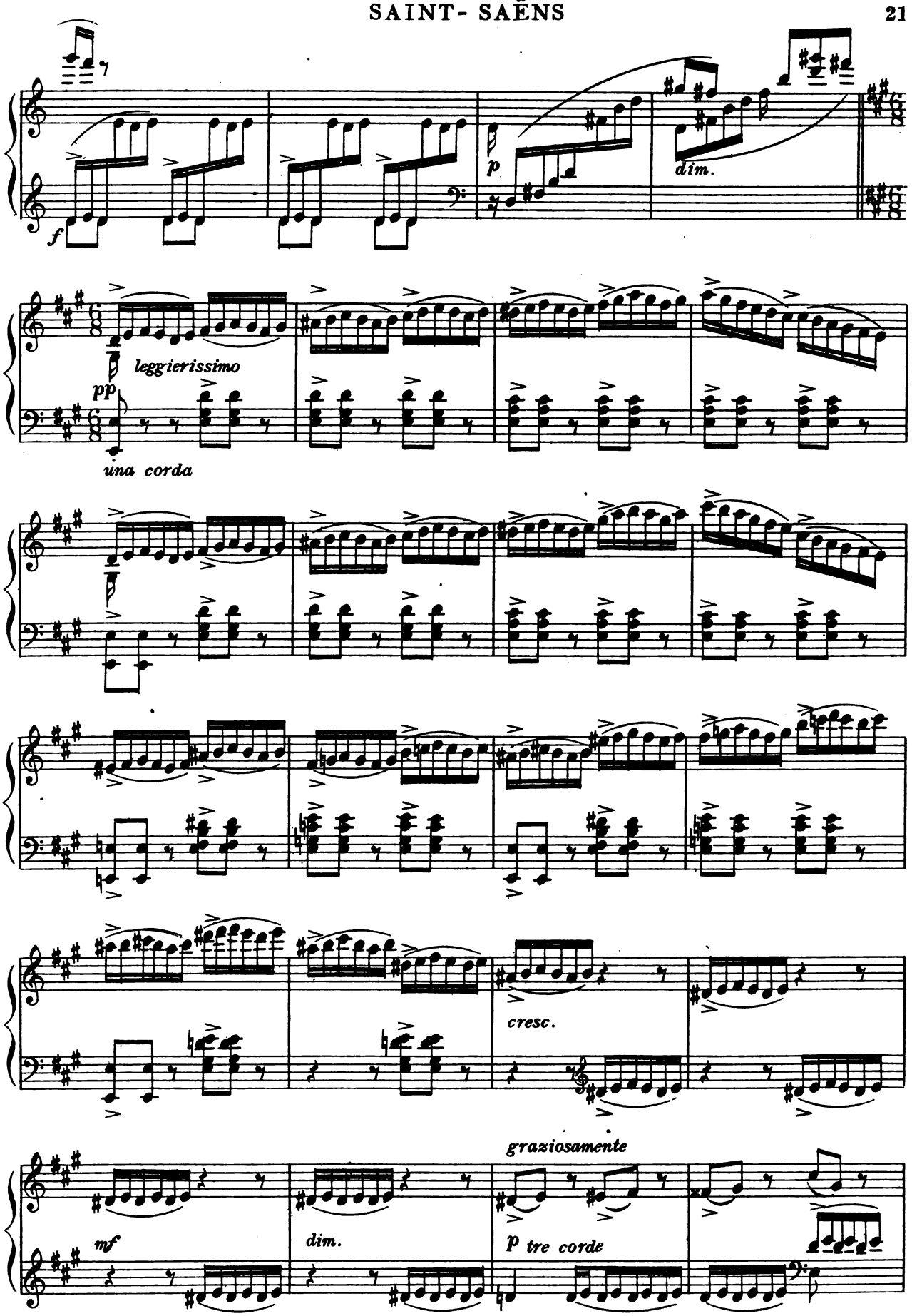
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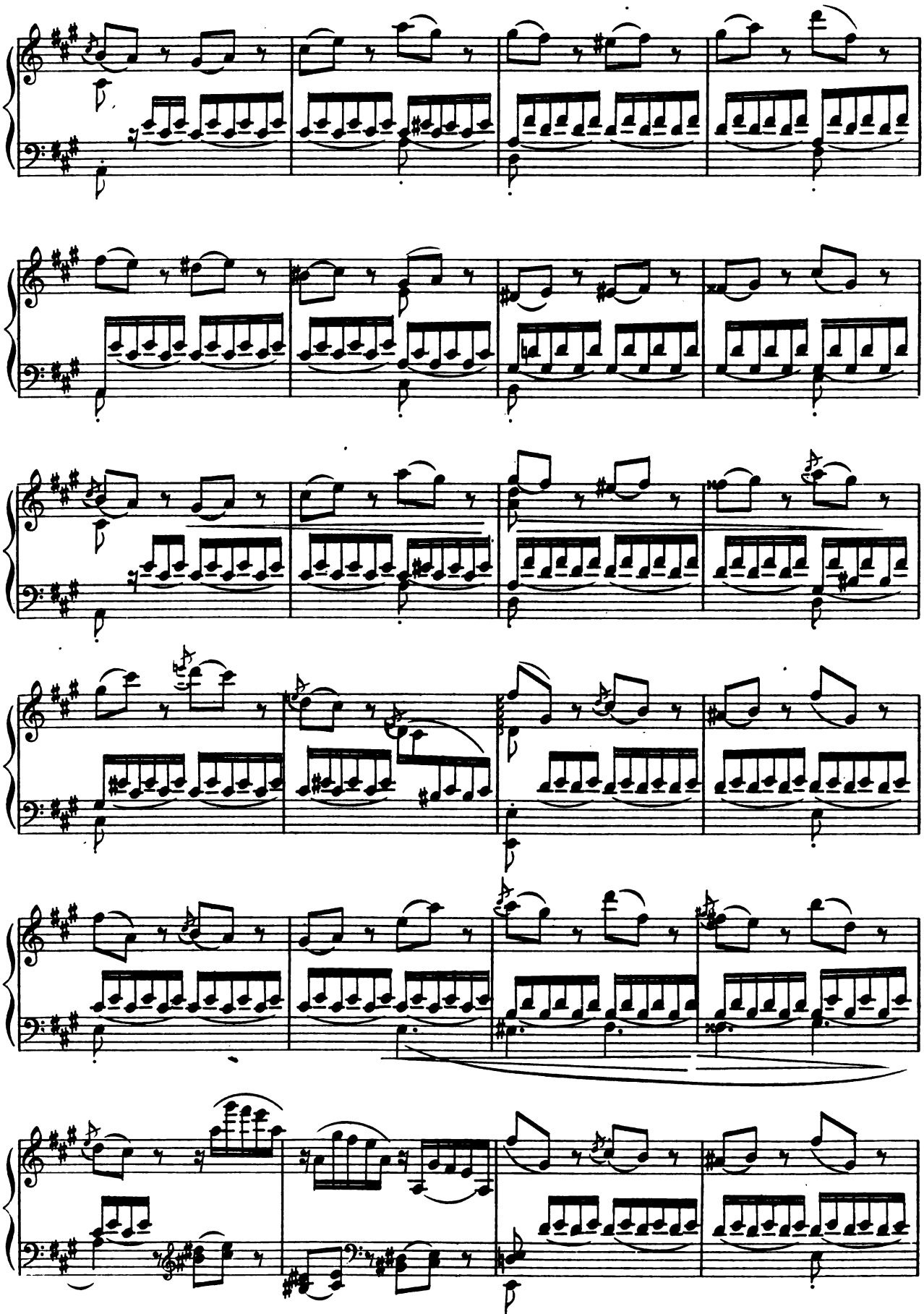
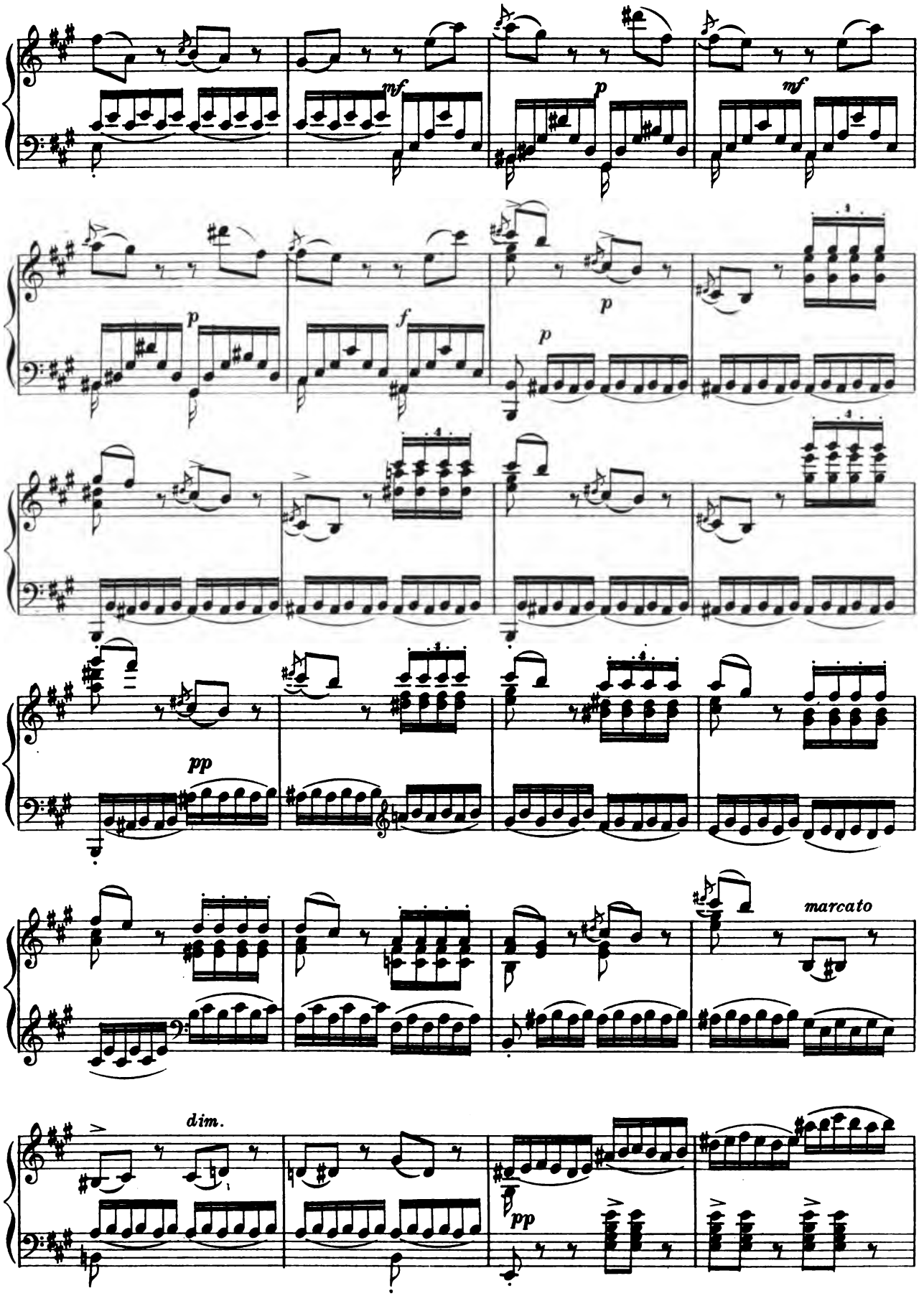
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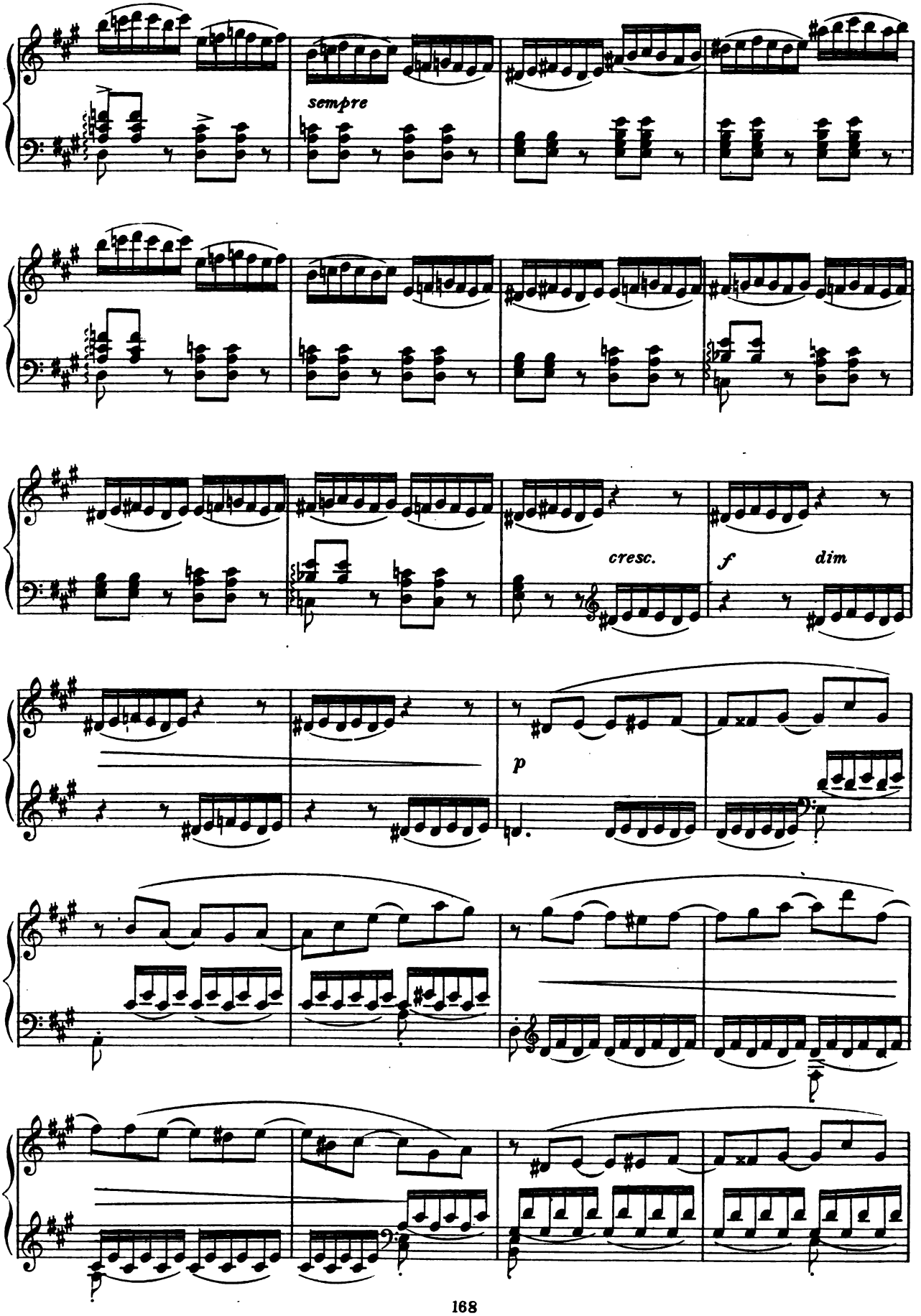
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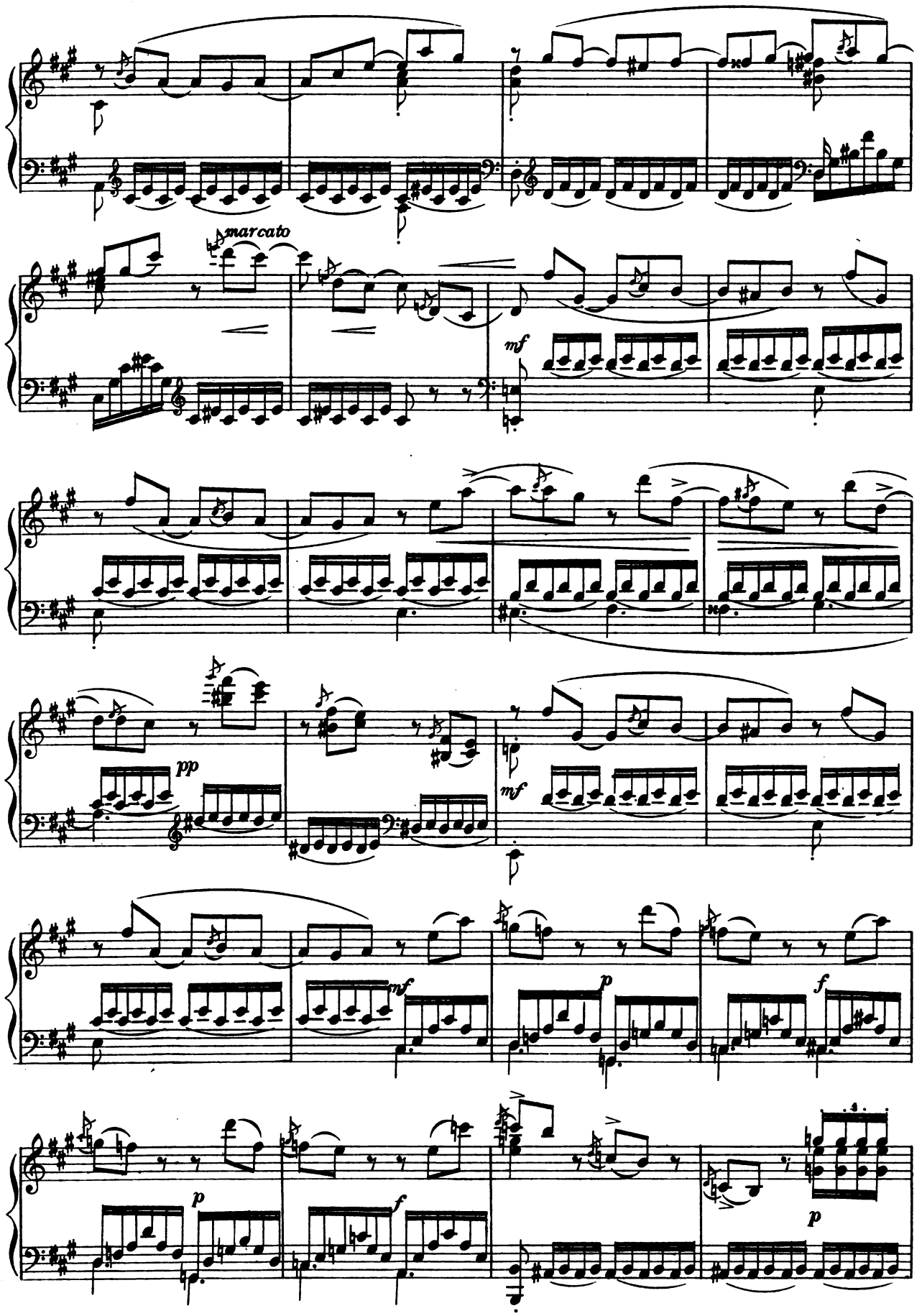
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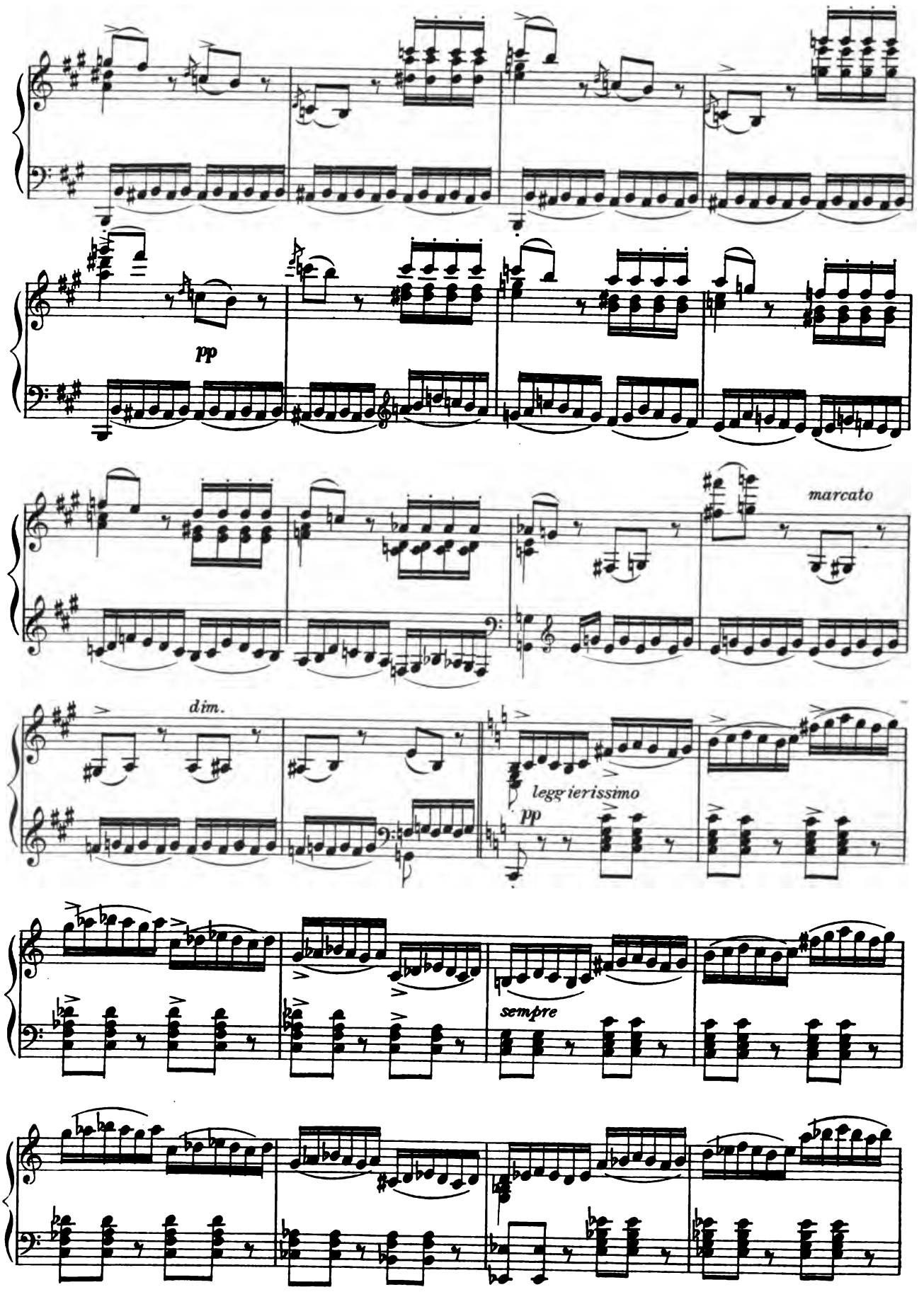
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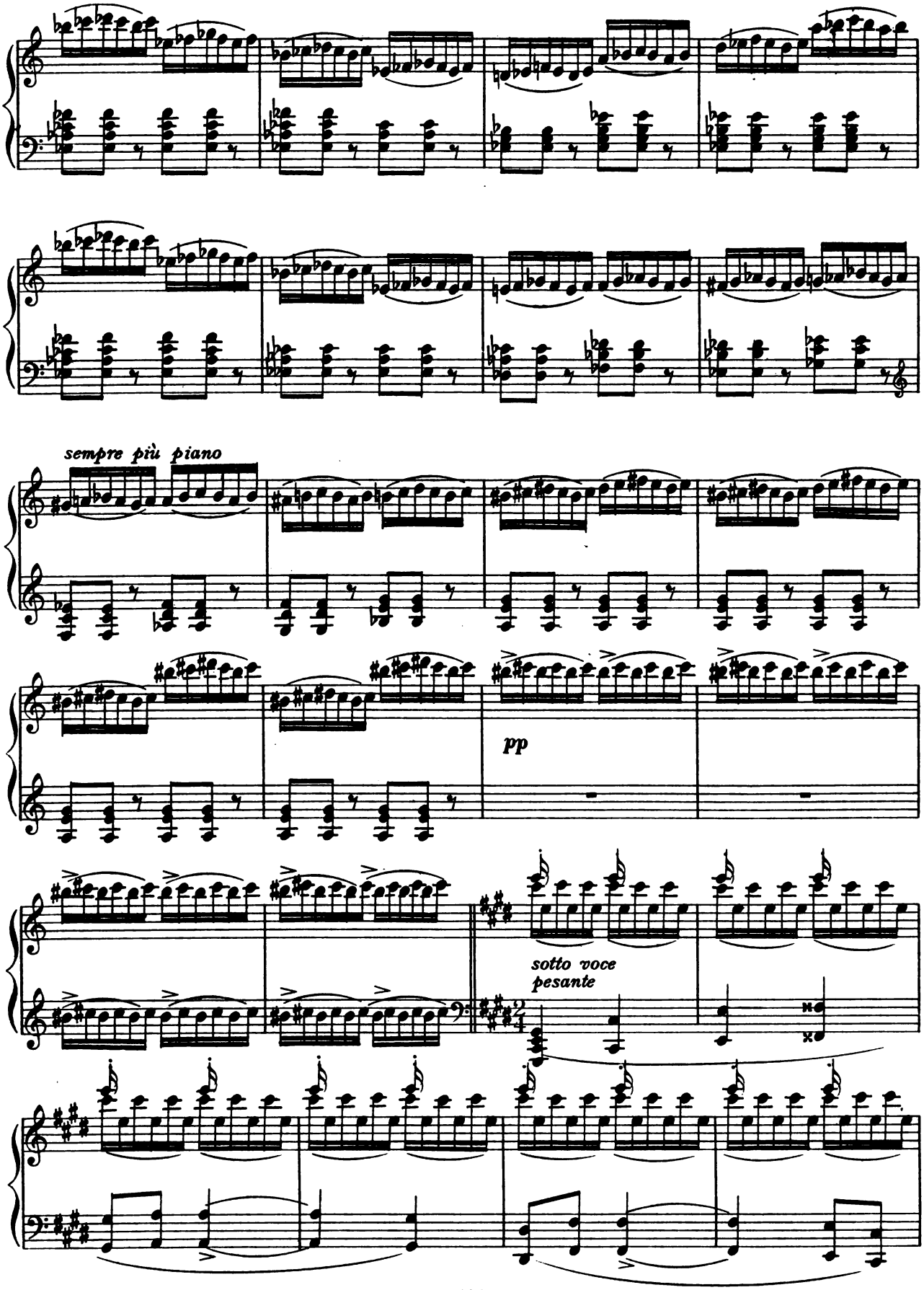
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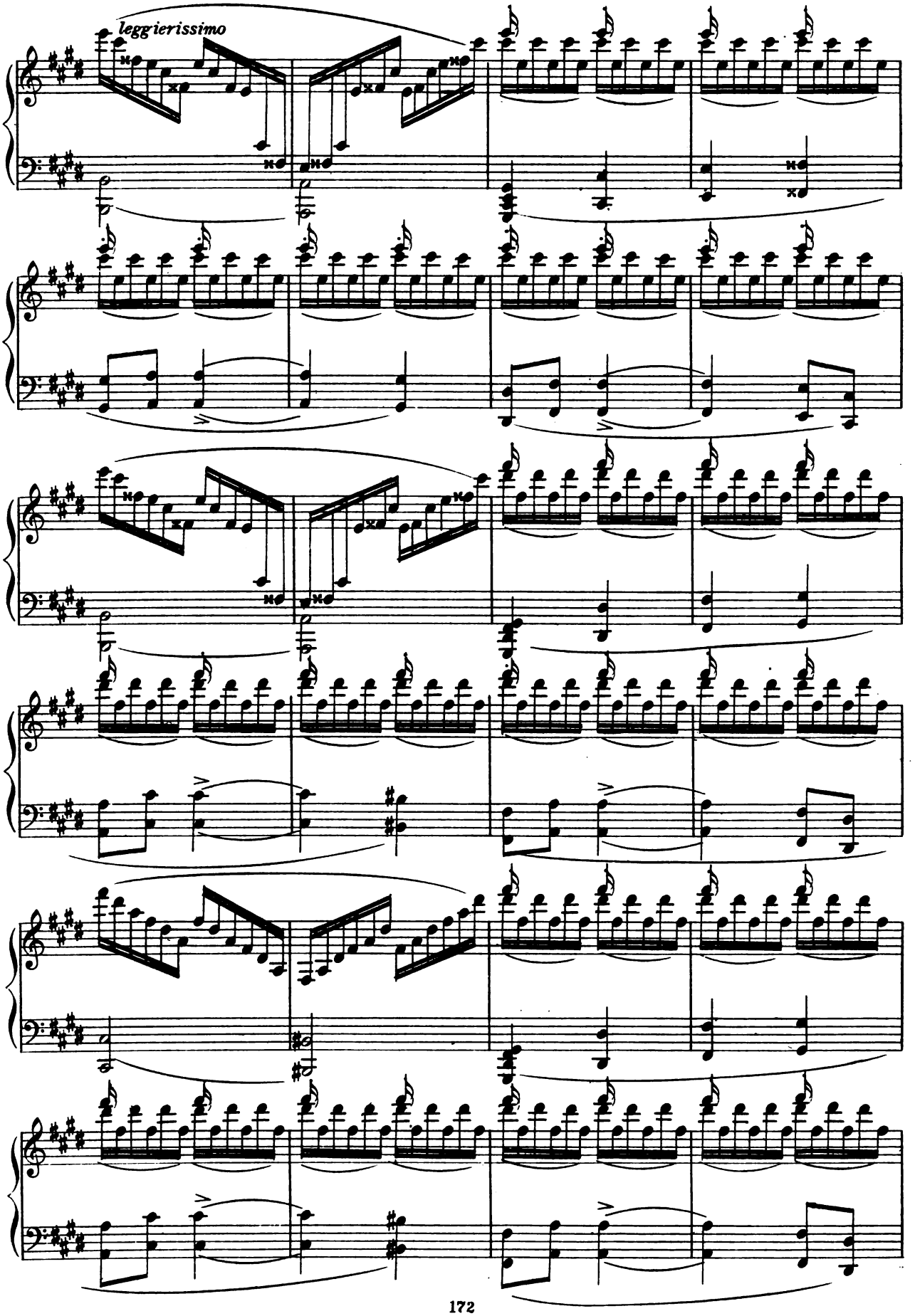
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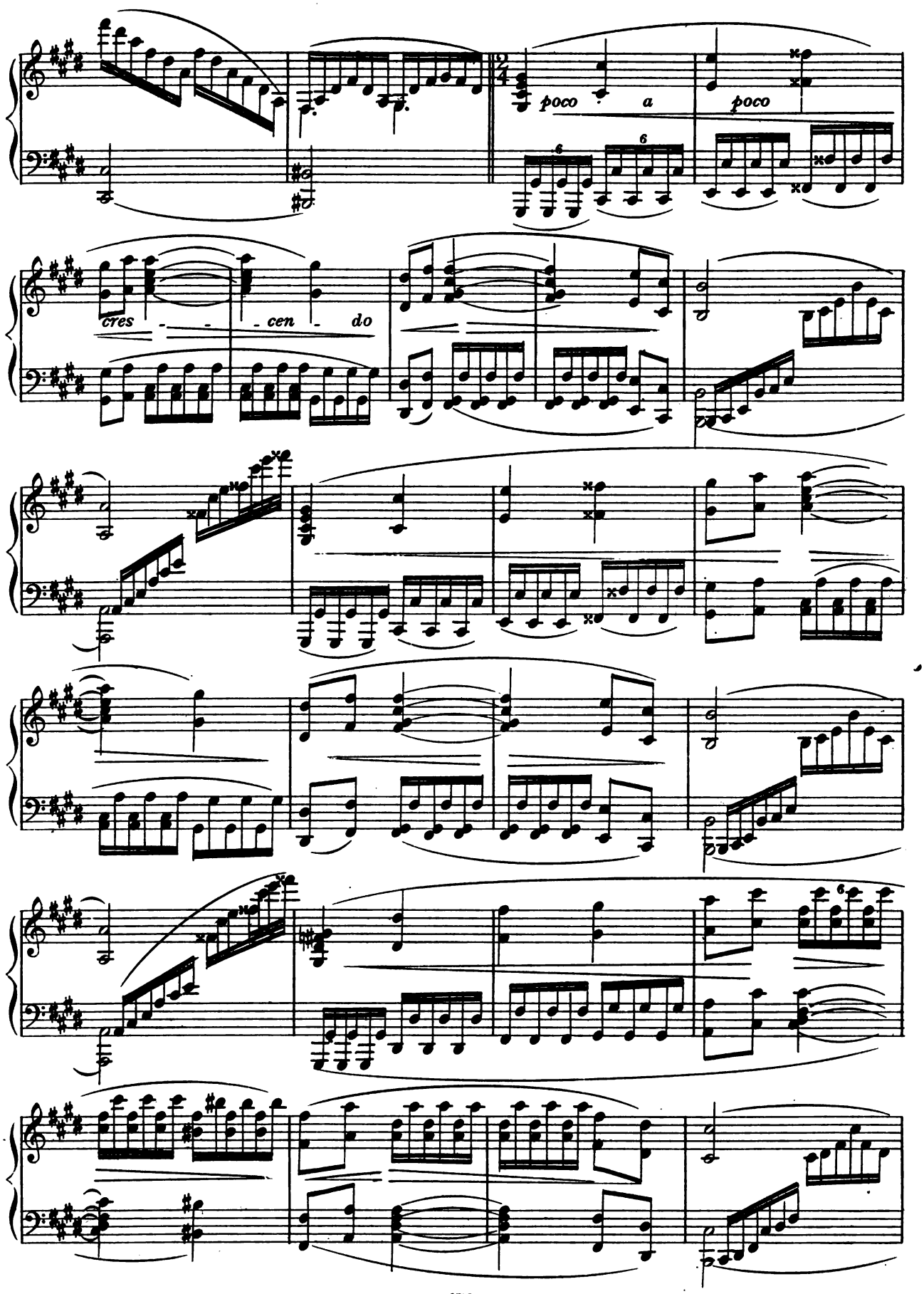
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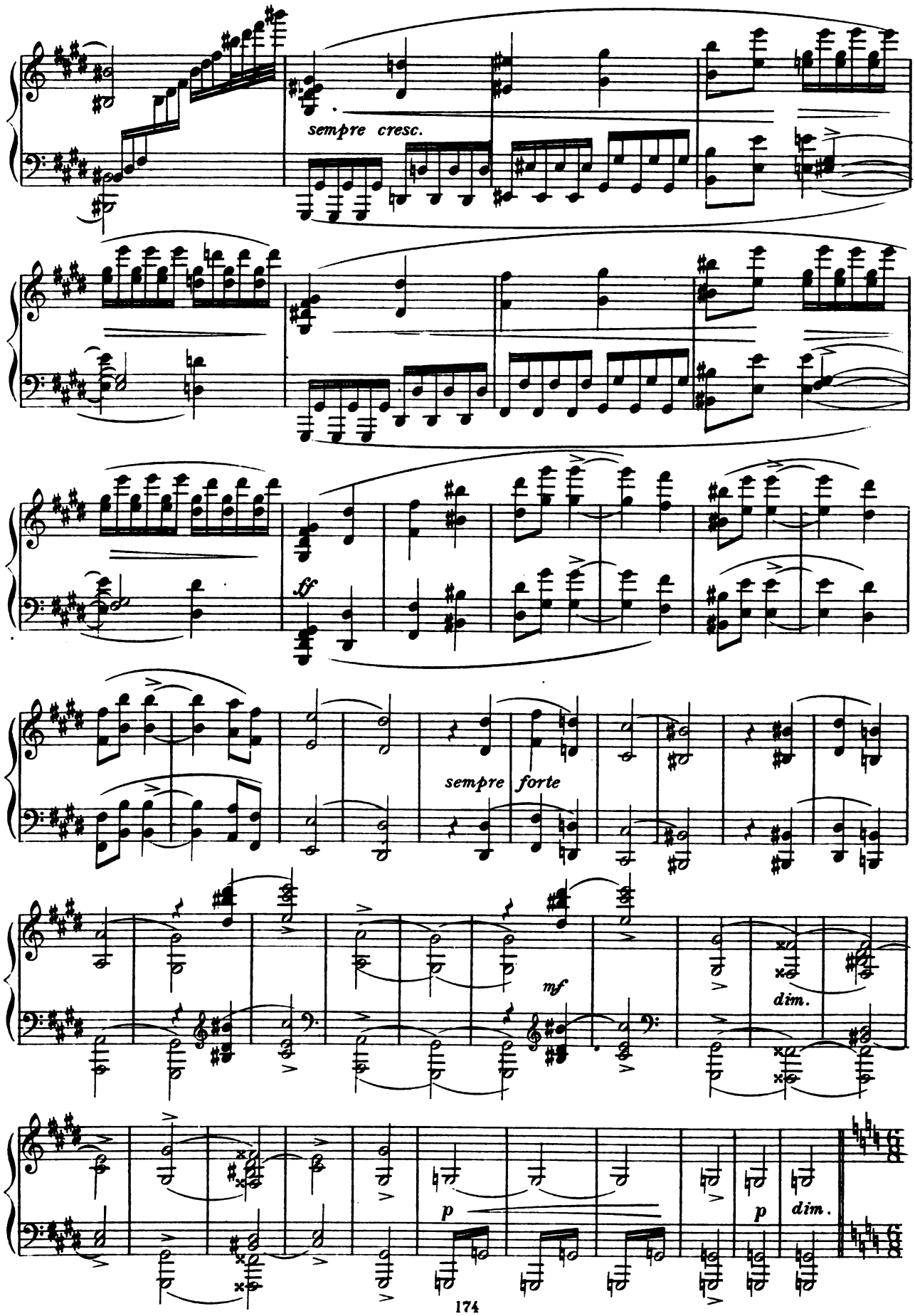
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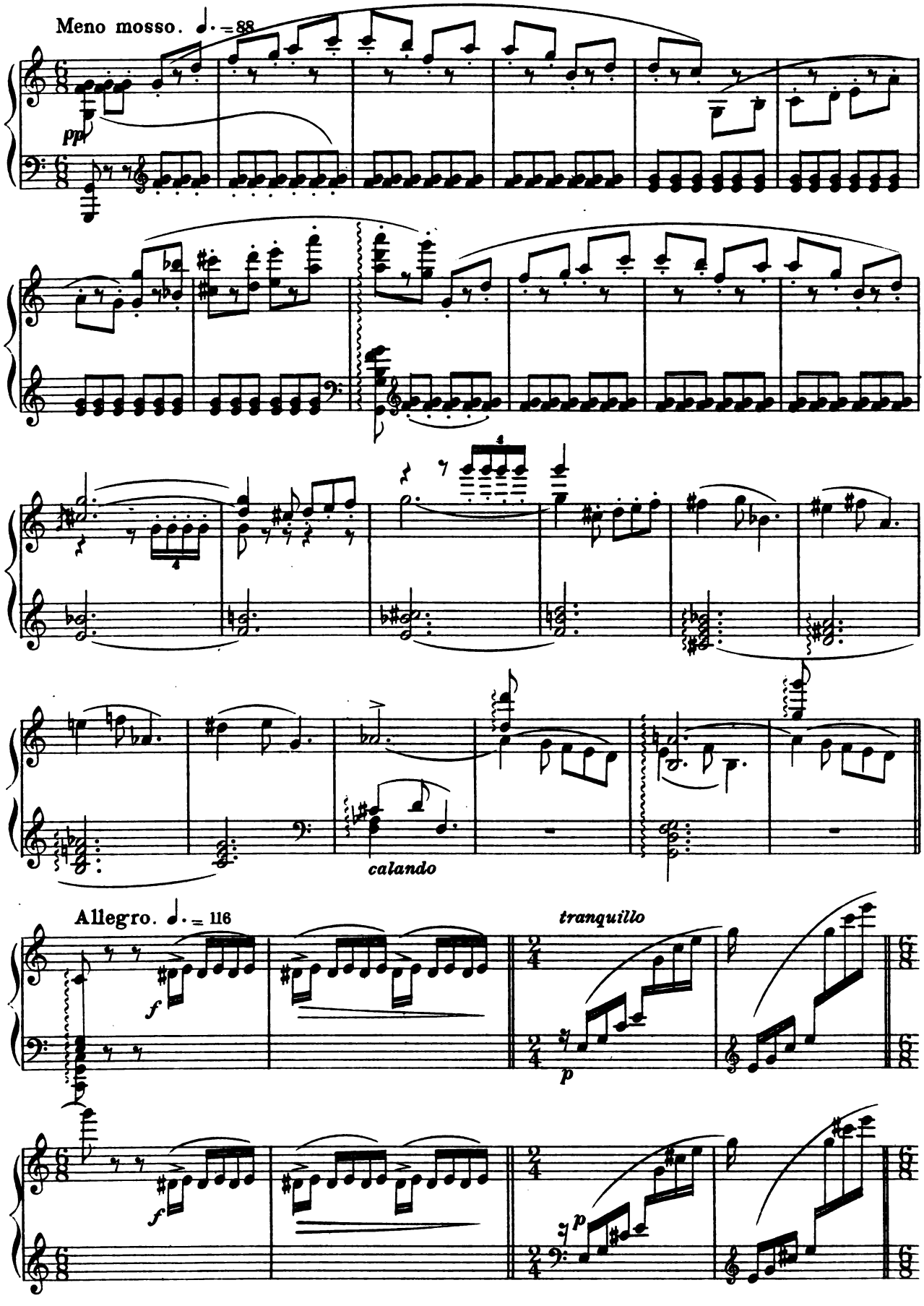
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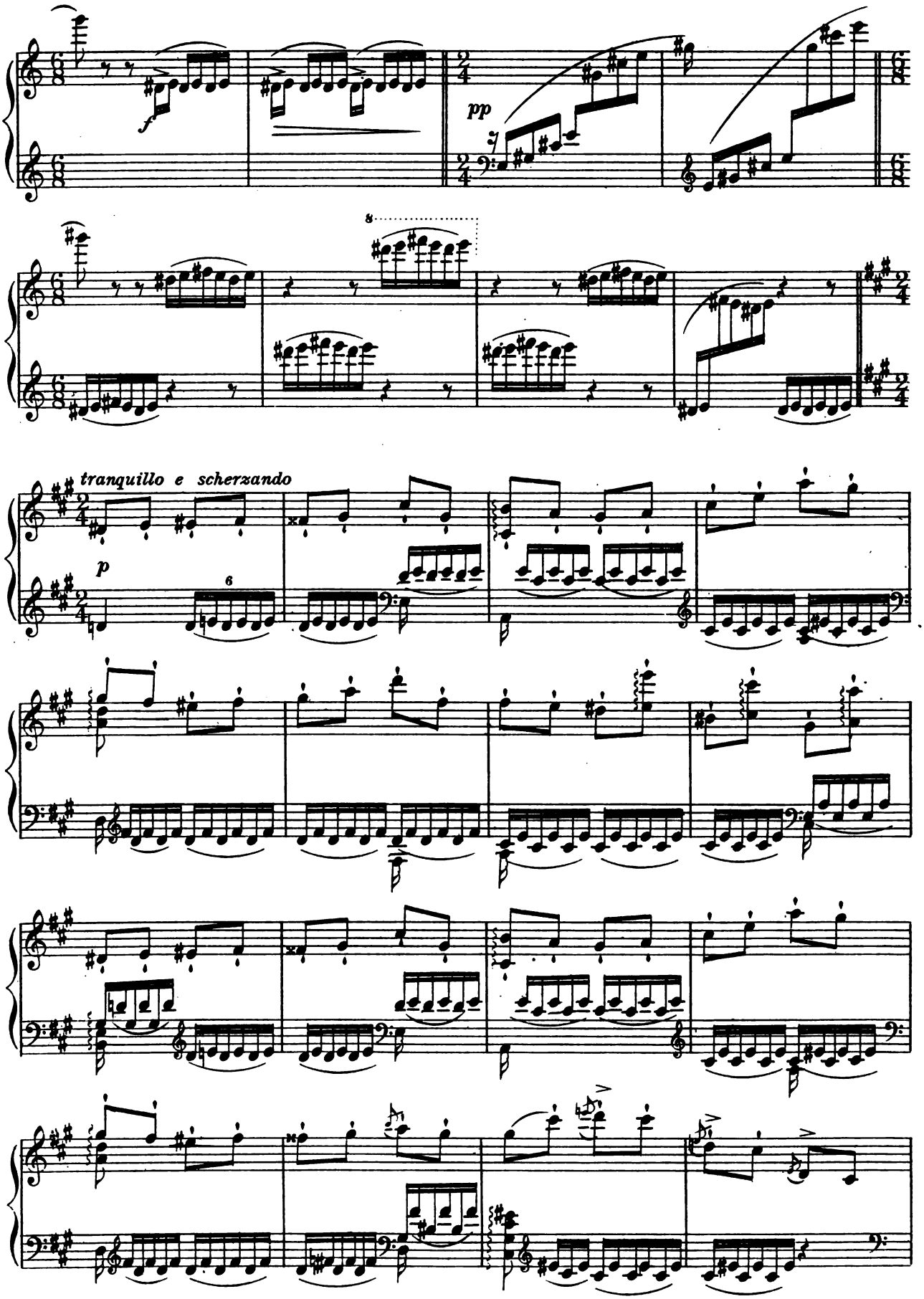
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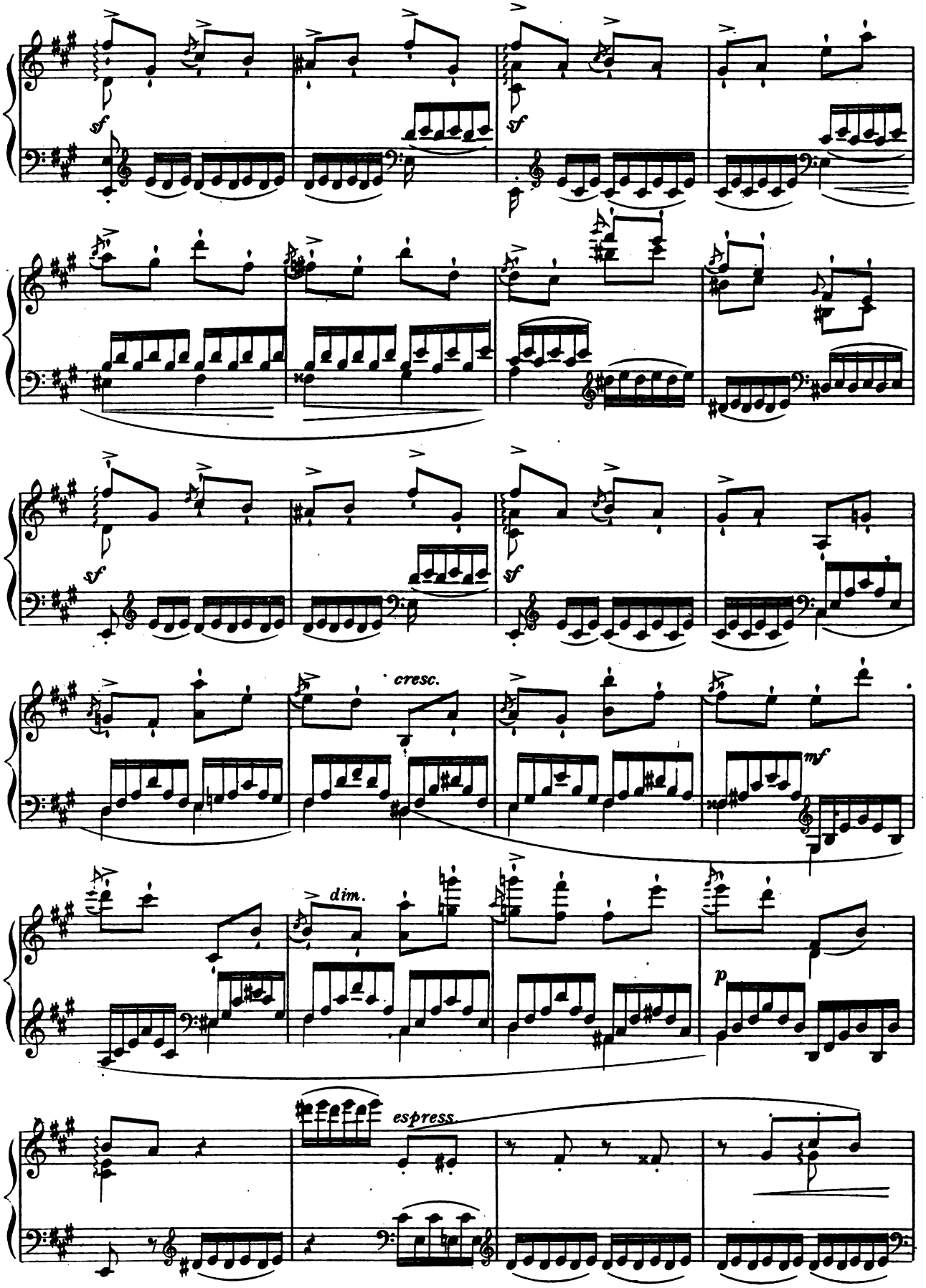
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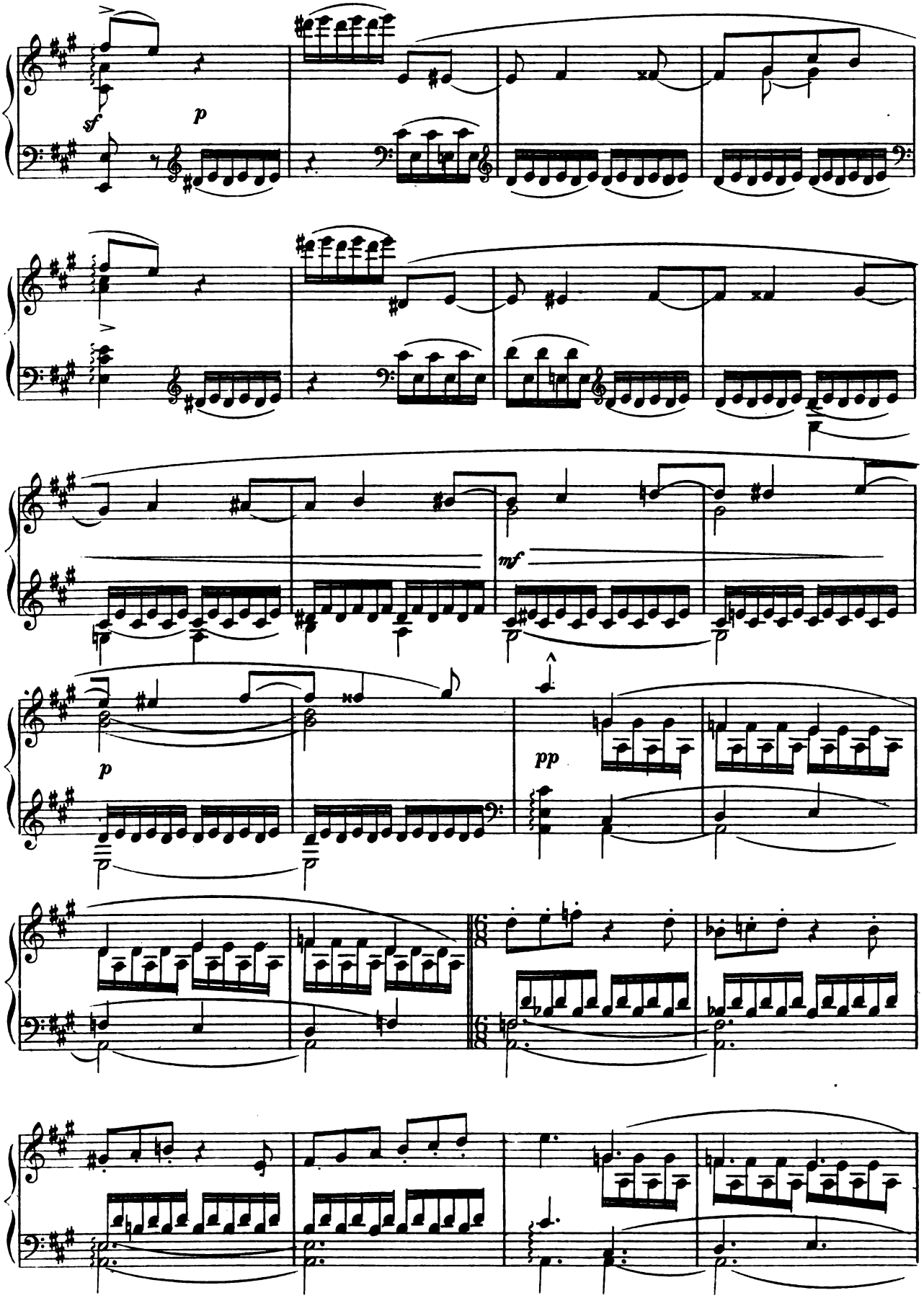
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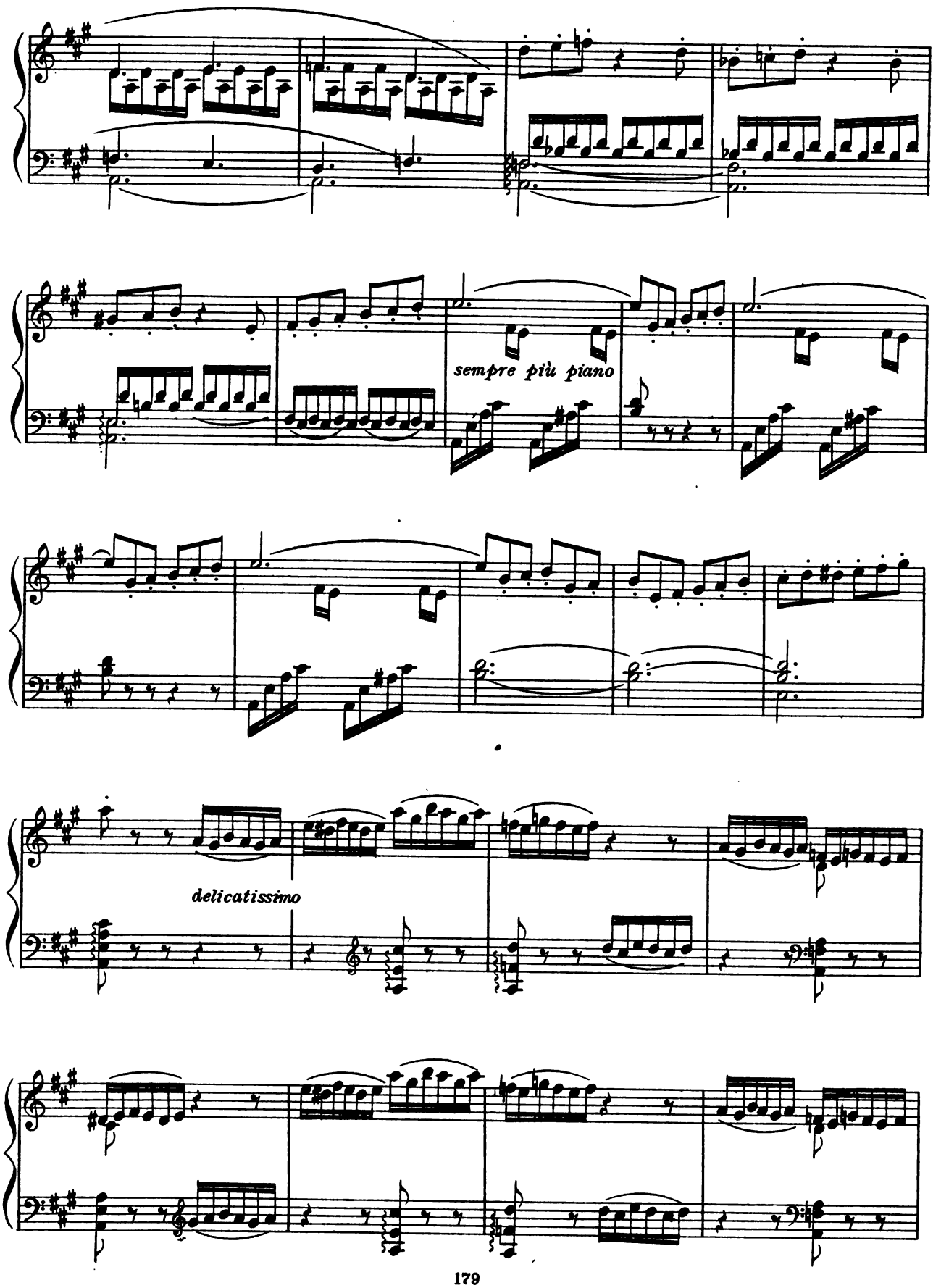
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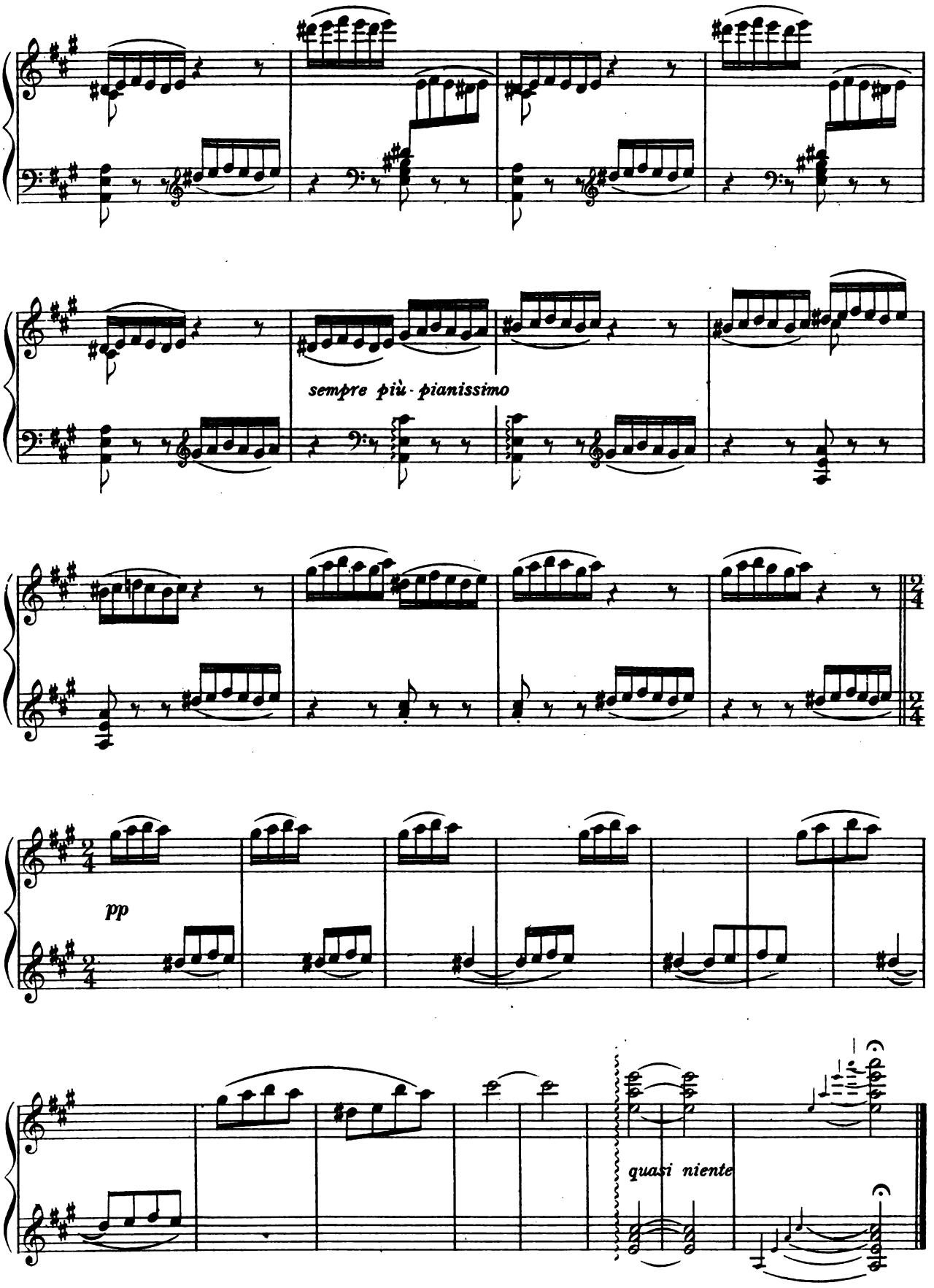
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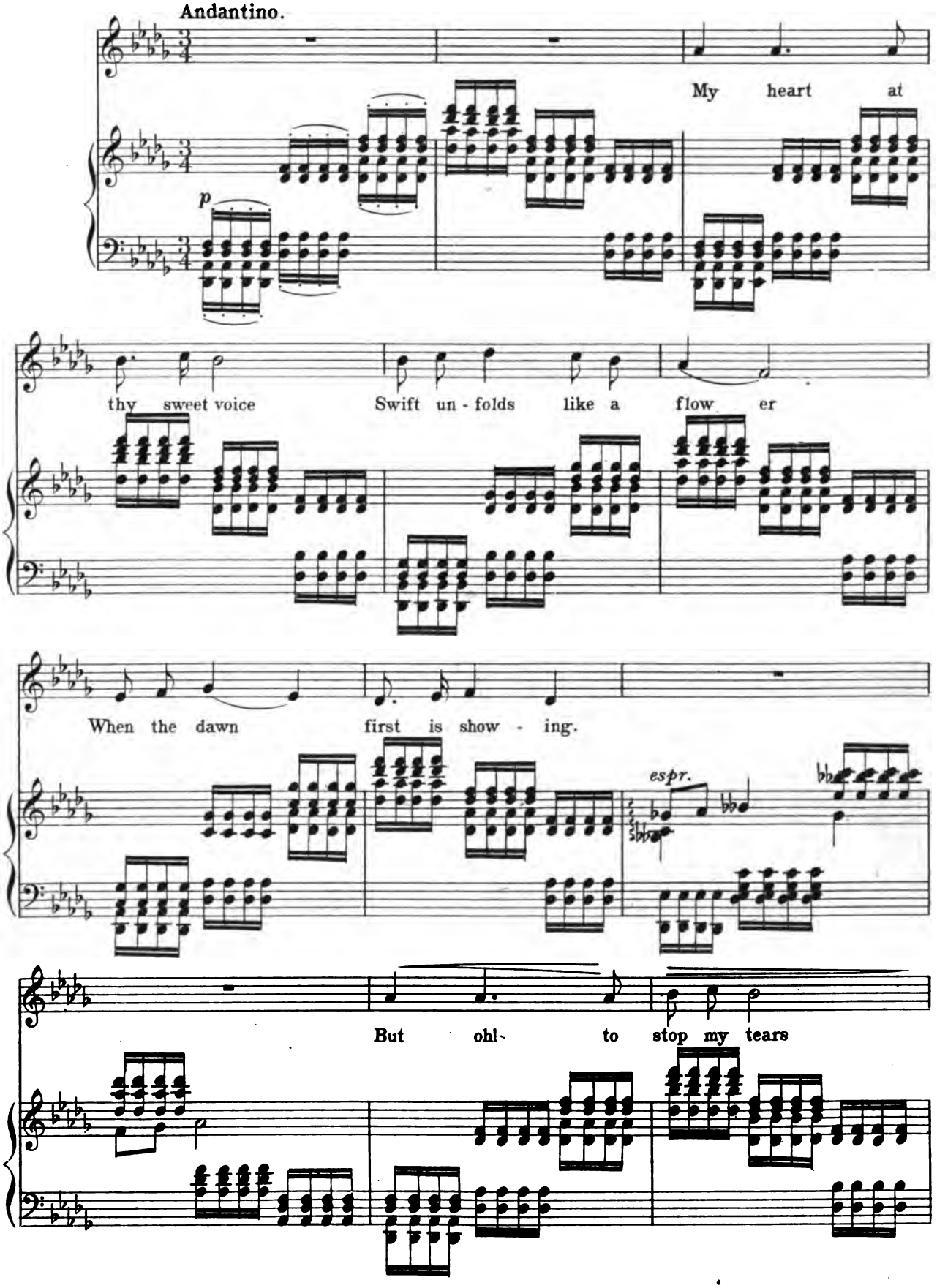
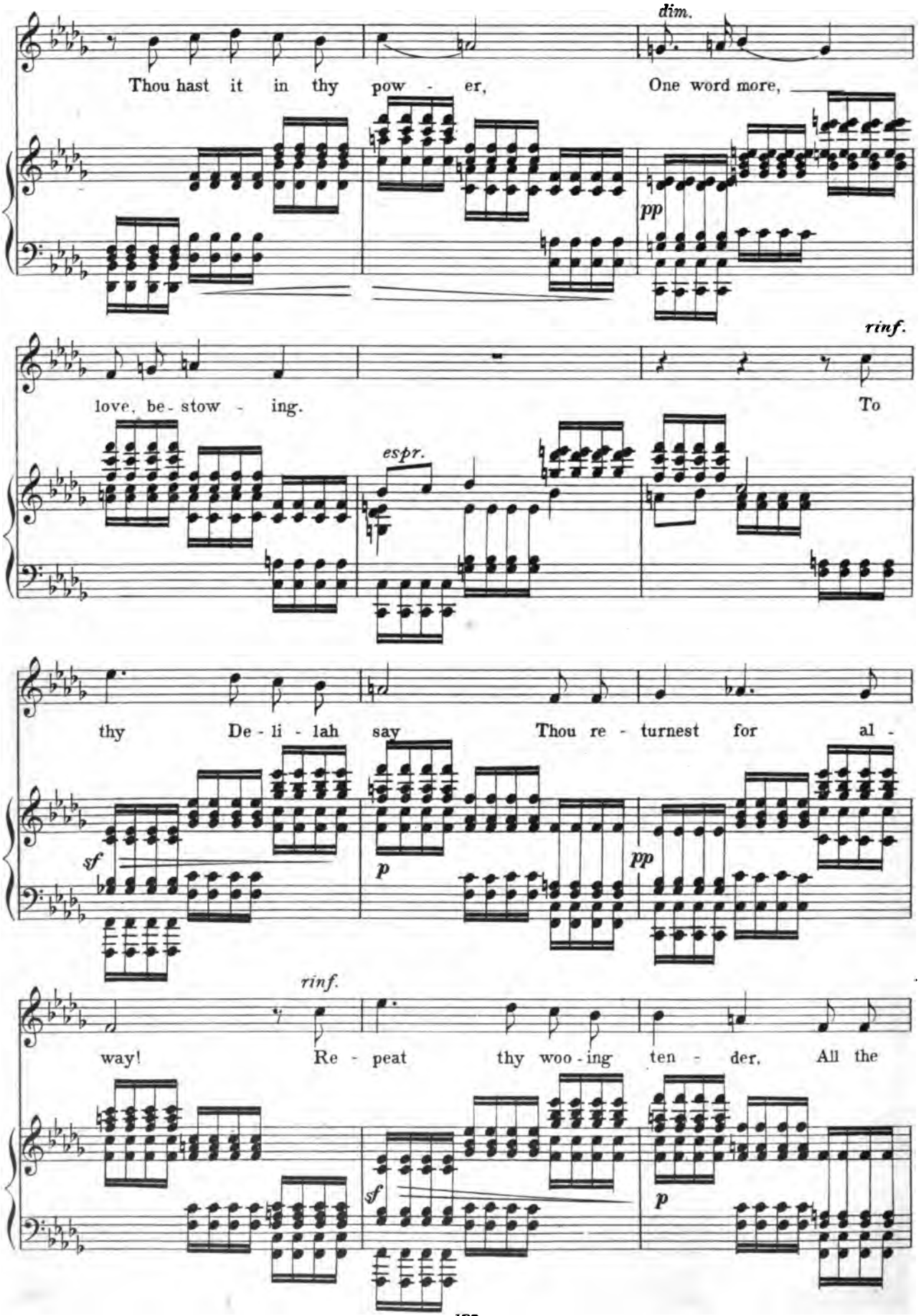
III. "MY HEART AT THY SWEET VOICE"

FROM 'SAMSON ET DALILA'

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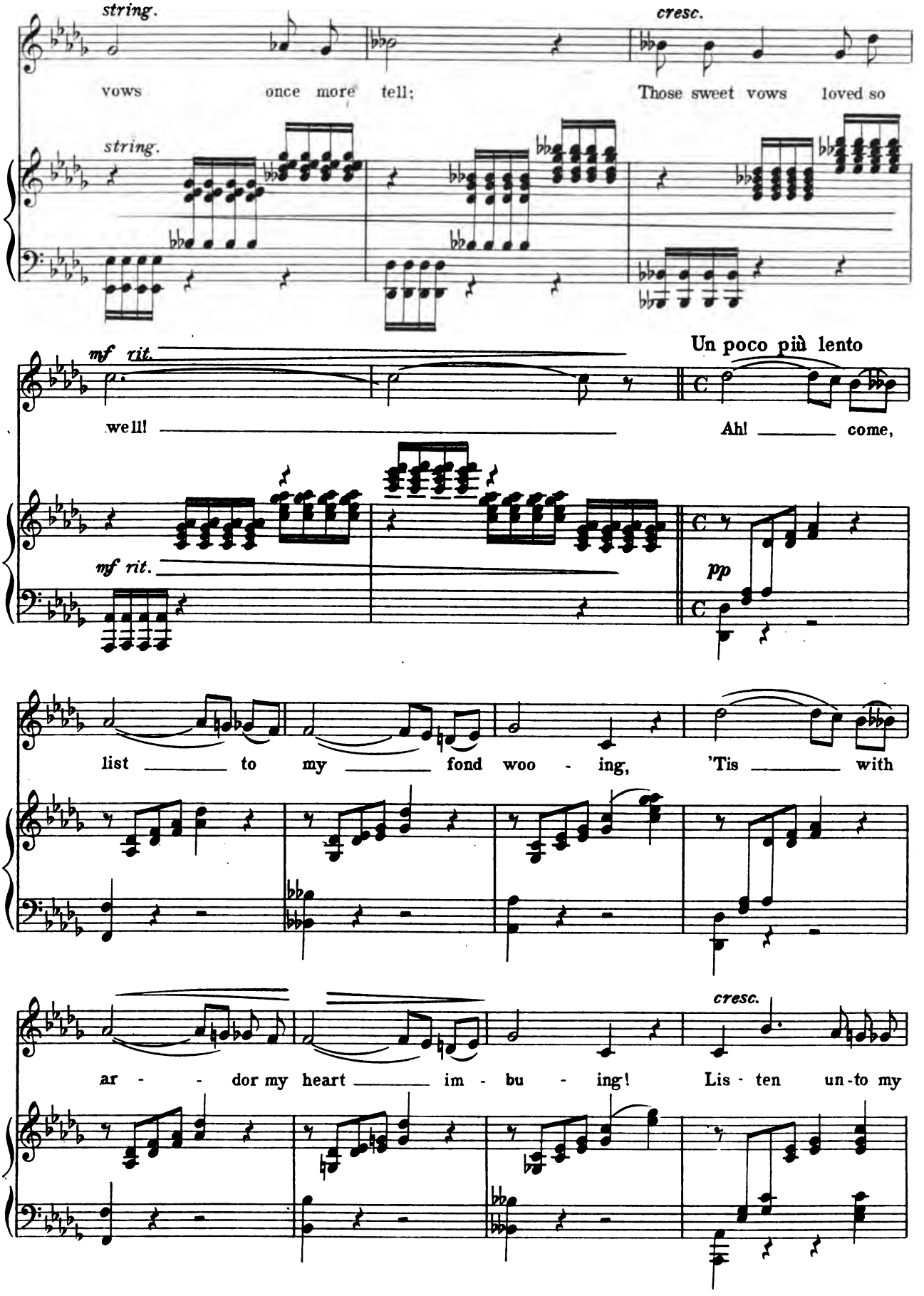
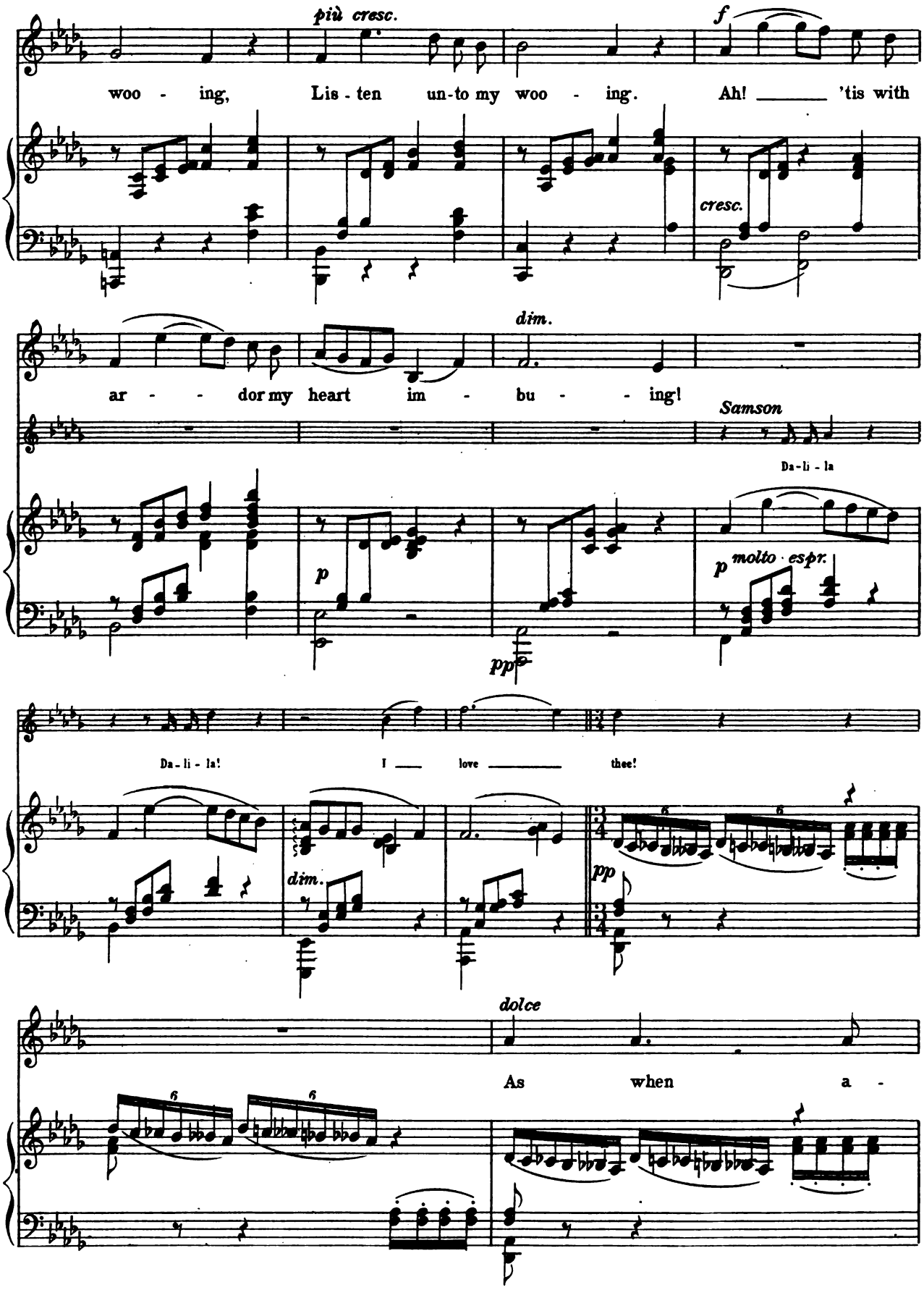
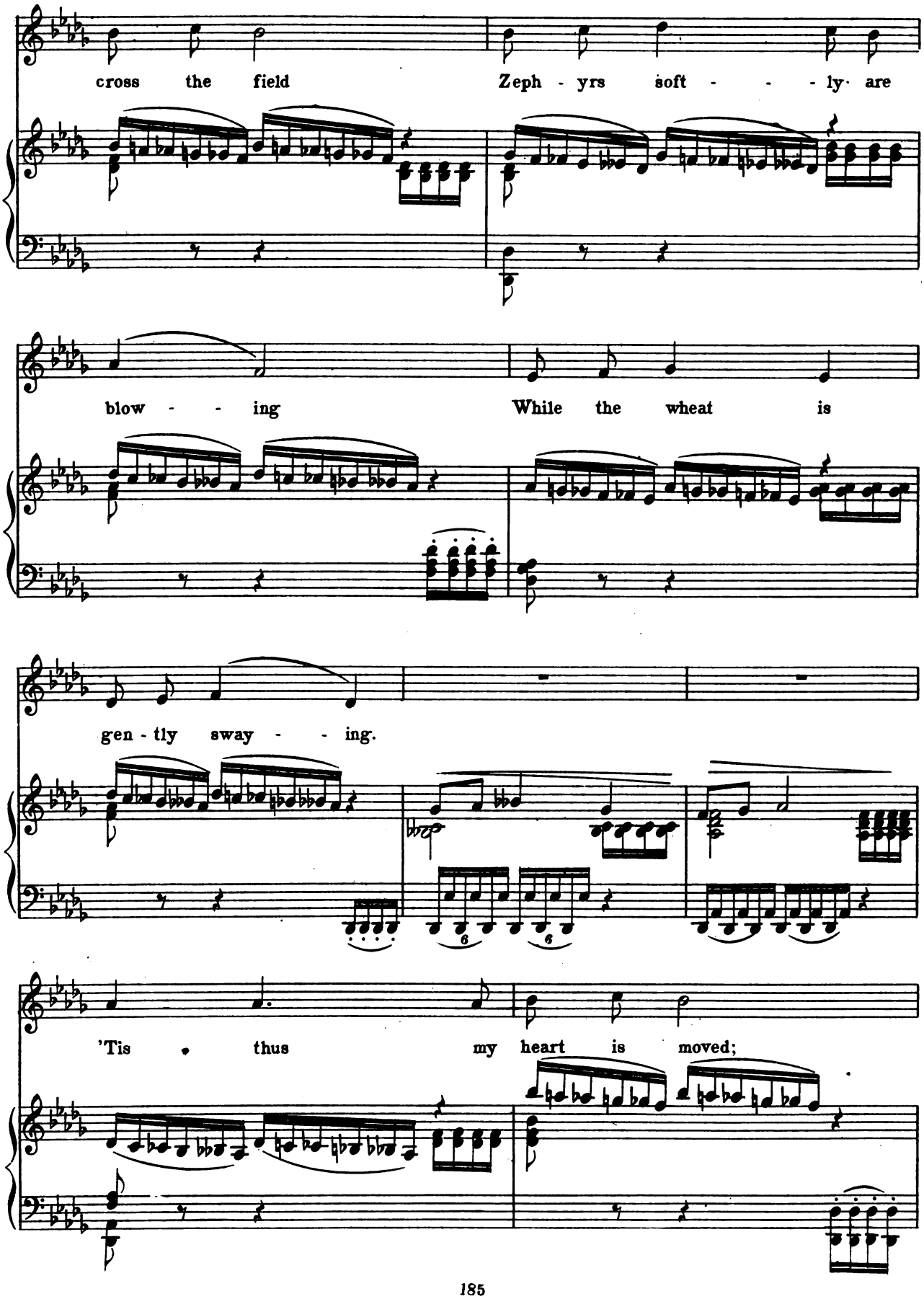
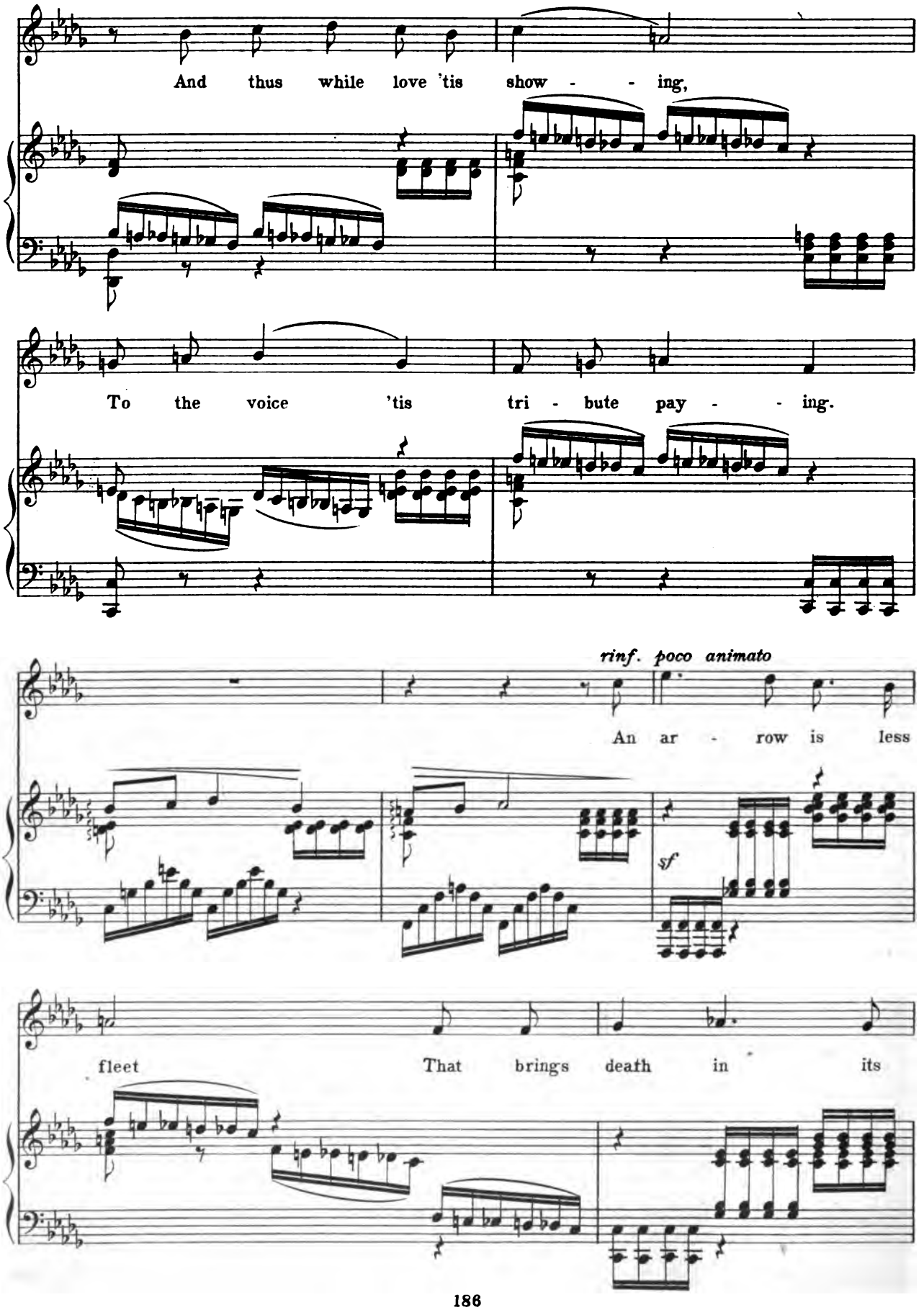
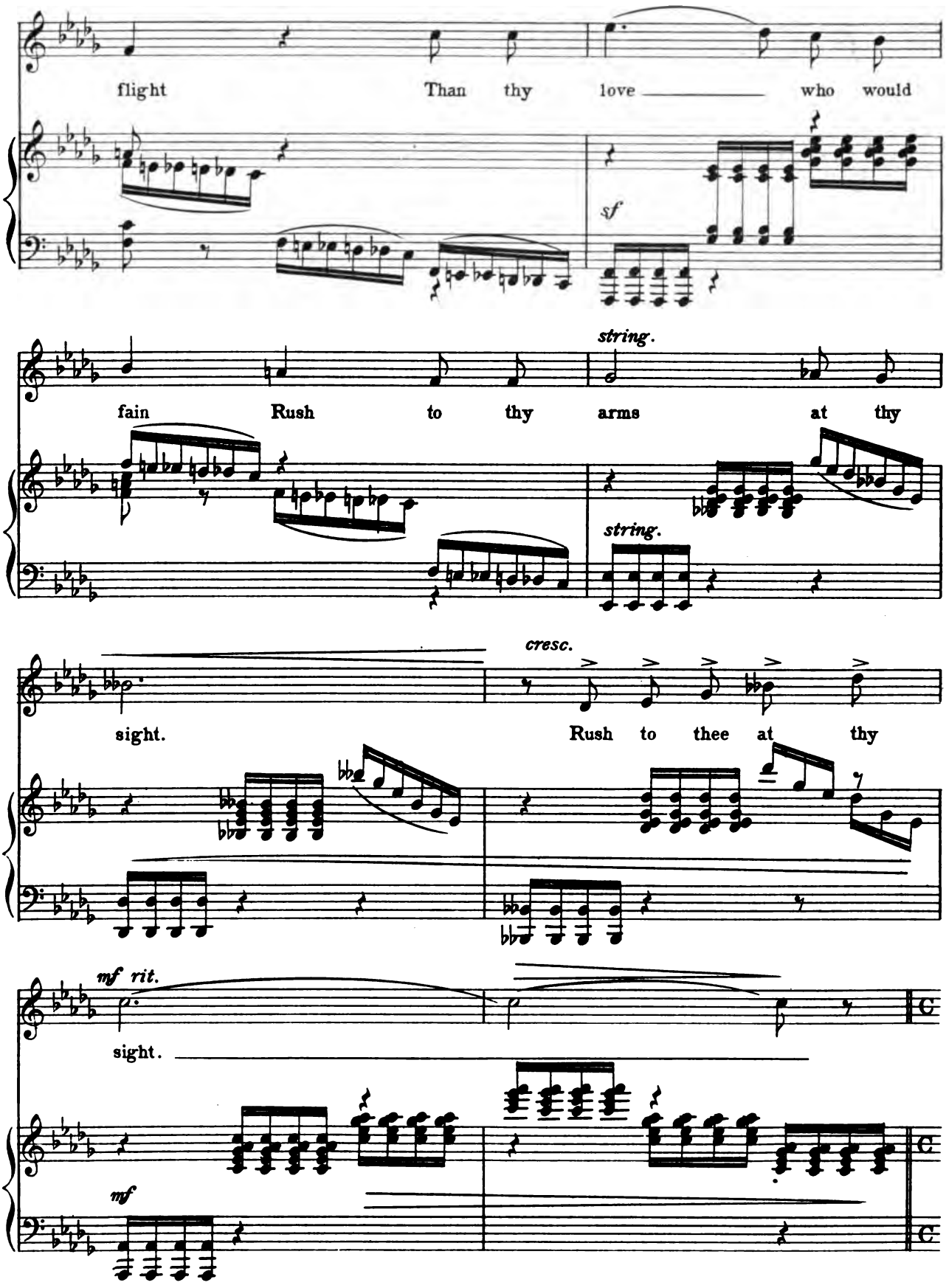
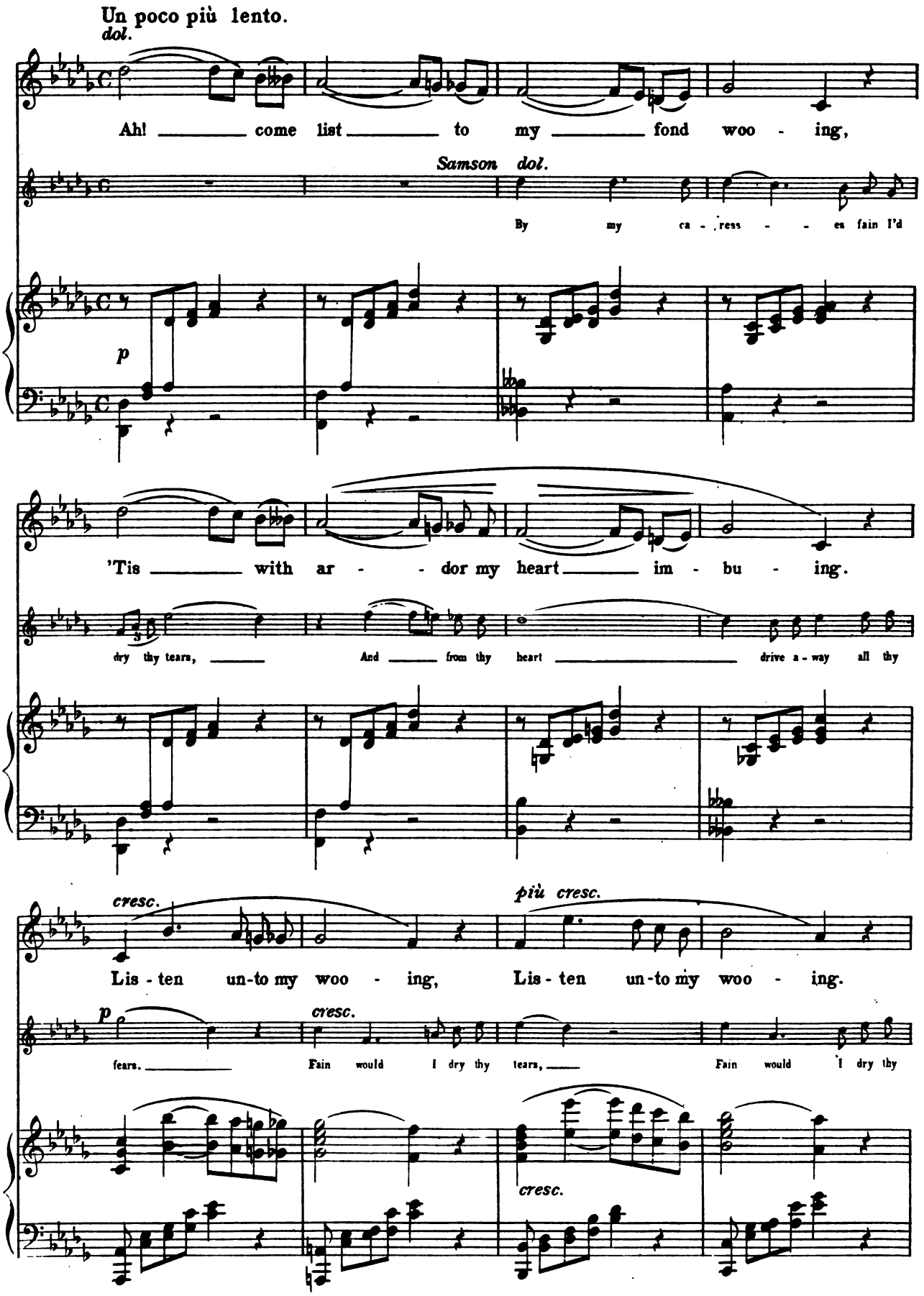
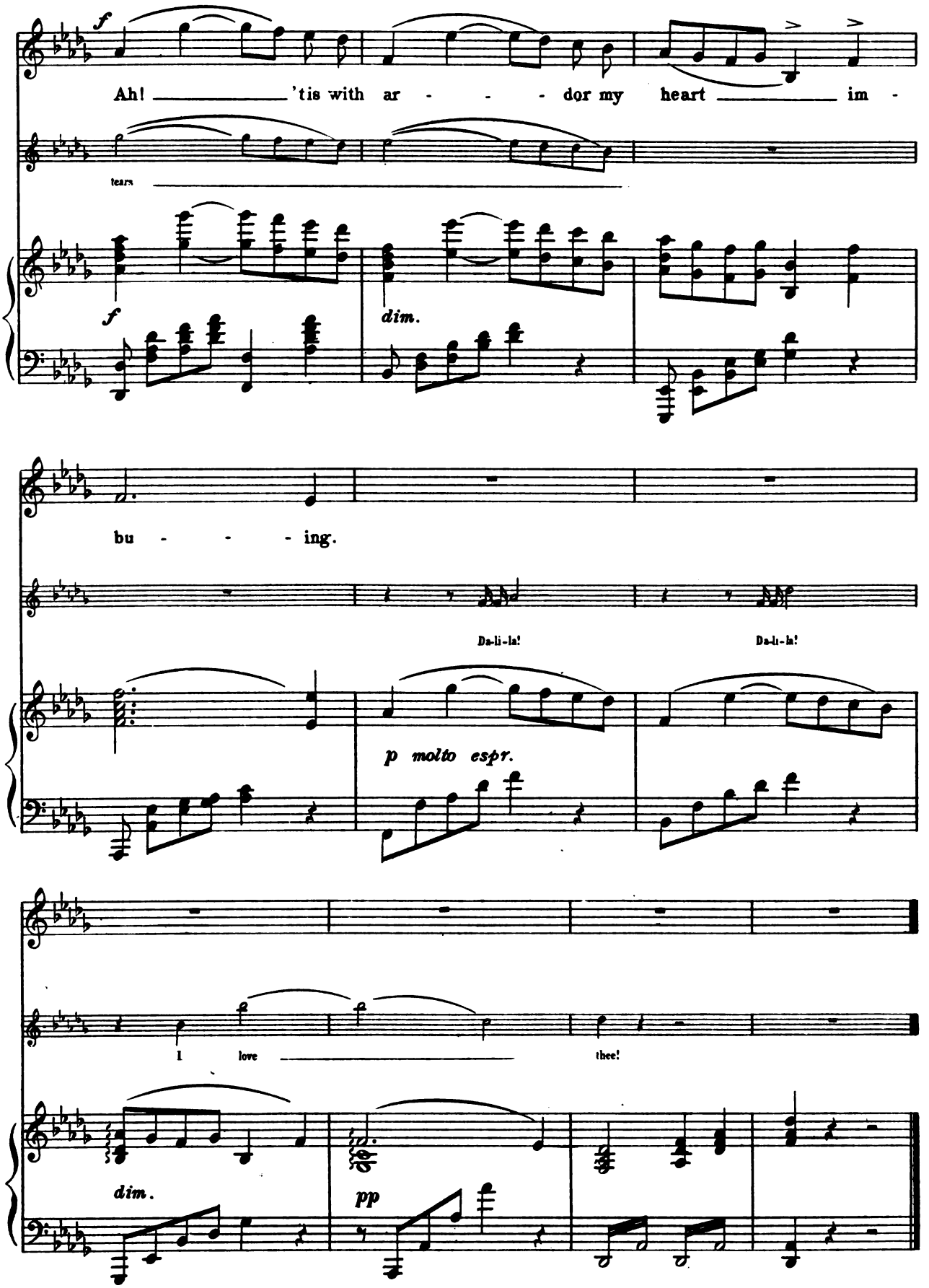
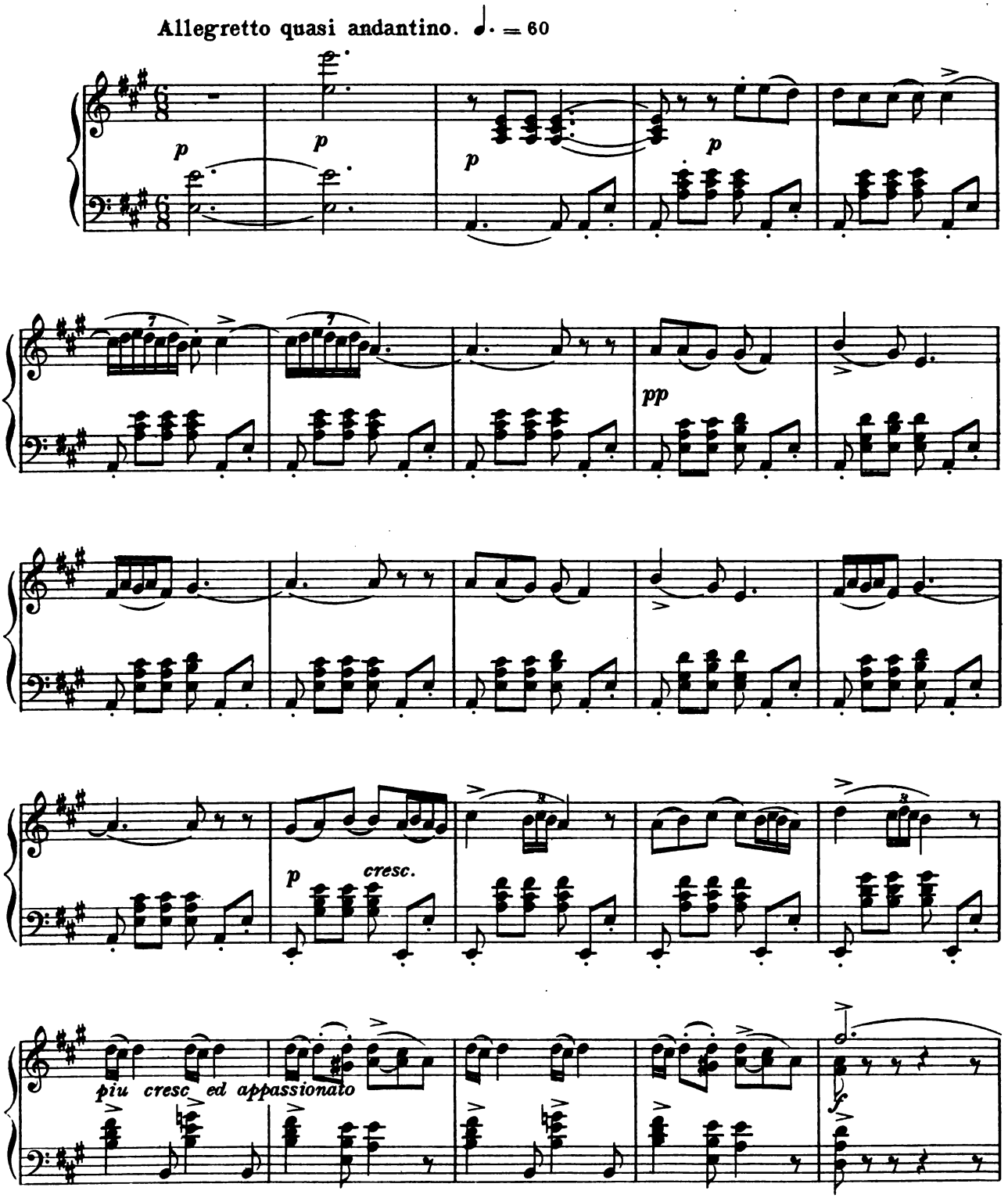
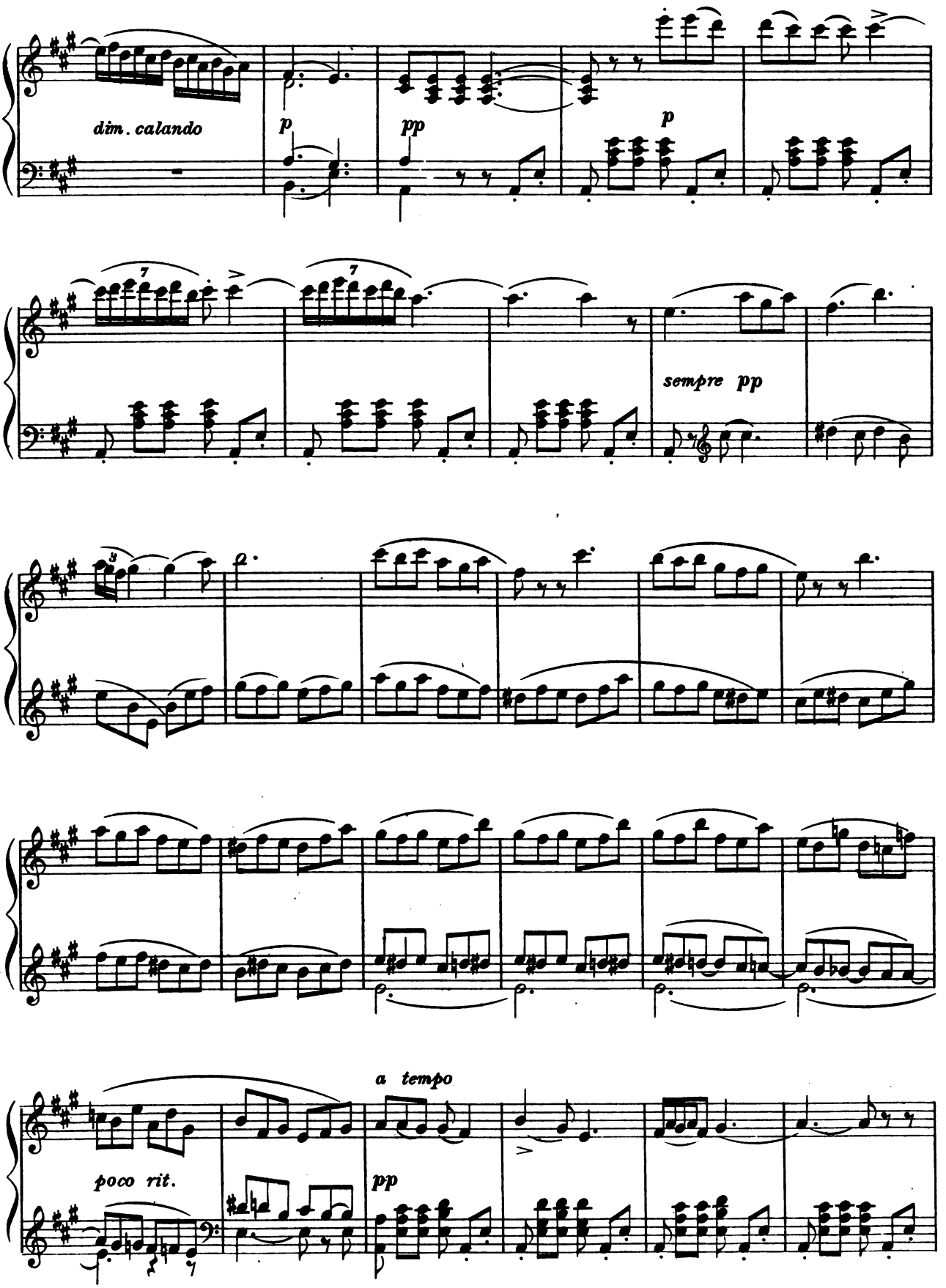
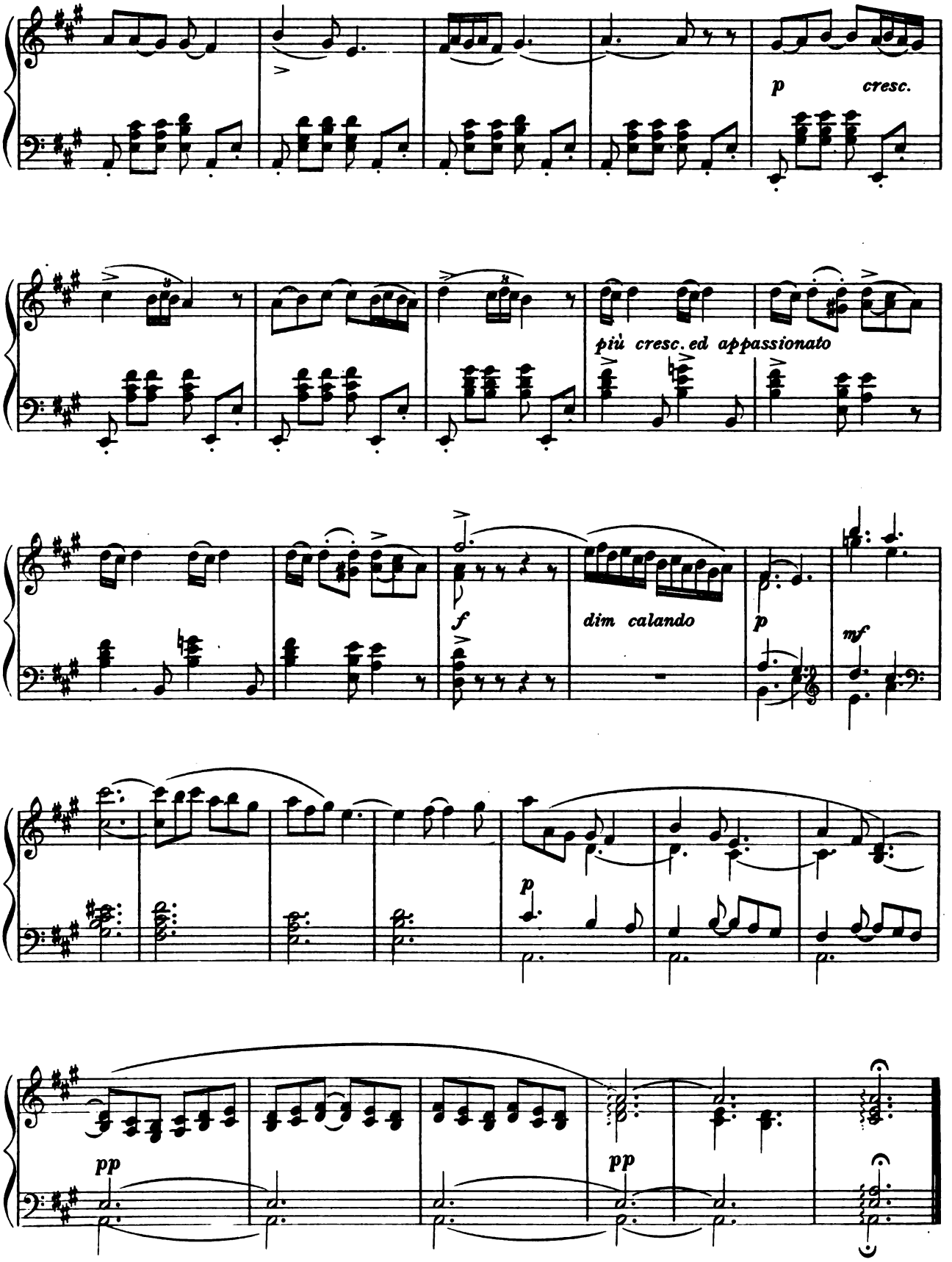

string.
cresc.
vows once more tell; Those sweet vows loved so
string.
mf rit.
Un poco più lento
well! Ah! come,
mf rit.
pp
list to my fond woo - ing, 'Tis with
cresc.
ar - dor my heart im - bu - ing! Lis - ten un-to my

più cresc.
f
woo - ing, Lis - ten un-to my woo - ing. Ah! 'tis with
cresc.
dim.
ar - - dor my heart im - bu - - ing!
Samson
Da-li - la
p
molto espr.
pp
Da-li - la! I love thee!
dim.
pp
dolce
As when a -

cross the field Zeph - yrs soft - - - ly are
blow - - ing While the wheat is
gen - tly sway - - ing.
'Tis thus my heart is moved;

And thus while love 'tis show - - ing,
To the voice 'tis tri - bute pay - - ing.
rinf. poco animato
An ar - row is less
sf
fleet That brings death in its

flight Than thy love who would
sf
string.
fain Rush to thy arms at thy
string.
cresc.
sight. Rush to thee at thy
mf rit.
sight.
mf

Un poco più lento.
dol.
Ah! come list to my fond woo - ing,
Samson dol.
By my ca - ress - es fain I'd
p
'Tis with ar - dor my heart im - bu - ing.
dry thy tears, And from thy heart drive a - way all thy
cresc.
più cresc.
Lis - ten un-to my woo - ing, Lis - ten un-to my woo - ing.
p
cresc.
fears. Fain would I dry thy tears, Fain would I dry thy
cresc.

f
Ah! 'tis with ar - - - - dor my heart im -
tears
f
dim.
bu - - - - ing.
Da-li-la!
Da-li-la!
p molto espr.
I love
thee!
dim.
pp

IV. "RÊVERIE DU SOIR"

FROM THE 'SUITE ALGÉRIENNE'

dim. calando
p
pp
p
sempre pp
a tempo
poco rit.
pp

p
cresc.
più cresc. ed appassionato
f
dim calando
p
mf
p
pp
pp

MASTERS IN MUSIC

WAGNER

BORN 1813: DIED 1883

RICHARD WAGNER

All observers agree that Wagner's face was a most striking one. His forehead, and indeed the whole head, was unusually large, and the commanding, penetrating eyes gave great force to his expression. At the same time, his mouth, notwithstanding the exaggerated prominence of the nose and chin, expressed sweetness and kindliness. He was short in stature, and of nervous, decisive carriage.

RICHARD
WAGNER

BORN 1813: DIED 1883

WILHELM RICHARD WAGNER, the great regenerator of the opera, or, as he would prefer to be called, the founder of the music-drama, was born in Leipsic May 22, 1813. His father, Friedrich Wagner, who died when Richard was only six months old, was a clerk of police by calling, but was distinguished by a taste for the theater and for poetry that is worthy of note by those interested in heredity. Of his nine children, of whom the great composer was the youngest, three besides Richard inherited the dramatic bent, two becoming singers and one an actress. Shortly after the death of Friedrich Wagner his widow married Ludwig Geyer, an actor, singer, author, and portrait-painter, and a devoted stepfather to the future composer. Thus Wagner was surrounded in his earliest years by influences well suited to develop his natural taste for the drama and its allied arts.

The instinct of imitation, by which artists are so apt to be led in their formative years, awoke early in Wagner. He was only eleven when he made the acquaintance of Shakespeare's works, and forthwith composed a vast tragedy, "a compound of 'Hamlet' and 'King Lear,'" in which forty-two characters were ruthlessly killed off, returning later as ghosts in order to carry on the action. Hearing, a little after this, the music of Beethoven's 'Egmont,' he fitted out his play with incidental music in the same style. Still later he fell under the spell of Weber, and conceived his opera 'The Fairies' in the romantic style. In this way he "played the sedulous ape" to one master after another, gaining invaluable experience and gradually feeling his way towards his true individuality.

The element of strict training and orderly discipline was meanwhile represented hardly at all in his wilful, impatient scheme of education. He took lessons on the piano, but instead of practising would "strum the overture of 'Der Freischütz' with fearful fingering." Confronted with the long and dusty road of counterpoint, he tried to leap it with one bound, and wrote overtures for full orchestra when the ordinary student would have been grappling with the "third species." He composed a

piano sonata, a polonaise, a concert overture with fugue, a symphony even, in rapid succession, before he was nineteen. With the omnivorous intellectual appetite so characteristic of him, he matriculated at the University of Leipsic in order to study esthetics and philosophy, and entered with avidity into all the dissipations of the place. In all directions he put out the tentacles of his curiosity, grasping nothing firmly, but touching nearly everything.

By the time he was twenty he already saw clearly that his bent was toward dramatic rather than absolute music, and composed his first opera, 'The Fairies,' in which the dominant influence was that of Weber. Two years later this was followed by 'The Love-Veto, or, The Novice of Palermo,' inspired by a passing admiration for the light and melodious style of Bellini and Auber. Neither of these early operas has any intrinsic value, but the second is interesting because of the light its libretto, written by Wagner himself after Shakespeare's 'Measure for Measure,' throws upon his state of mind at the time. The erratic young composer was now sowing his wild oats, both intellectually and actively, and the plot and conception of 'The Love-Veto' reflects the attitude of the enthusiastic voluptuary, for whom sensuous pleasure is the goal of effort, and whose watchword is "freedom," by which he means license and exemption from all law. Misled by the brilliant sophistries which the young materialists of the day mistook for wisdom, contemptuous of all prosaic prudences and humdrum moralities, Wagner was at this time giving his callowest impulses full swing.

One of the natural results was a descent into that morass of debt from which he extricated himself only in his last years. For several years now he struggled along, earning a pittance as an opera conductor in small towns such as Magdeburg, Königsberg, and Riga, putting his best energies into operas which brought him no financial returns, and spending money in accordance with his luxurious tastes and in blissful indifference to the stern facts of arithmetic. To add to his difficulties, he married, in November, 1836, Minna Planer, an actress, who, though a devoted and long-suffering wife to him for twenty-four years, was utterly incapable of either sympathizing with his artistic aspirations or comprehending the erratic course of life to which they impelled him. In the spring of 1839 Wagner decided that he could establish himself professionally only by producing a grand opera in Paris. Unable because of debts to secure a passport, he and his wife had to induce friends to smuggle them out of the country. After a stormy voyage of three and a half weeks to England, they returned to Bologne, where they stopped a month that Wagner might see Meyerbeer, the great power in operatic circles of the day, and get letters of introduction from him to the Parisian impresarios and musicians. Finally they reached Paris, full of high hopes, in the fall of 1839.

At first Paris seemed to proffer golden opportunities. The director of the Théâtre de la Renaissance, impressed by a letter from Meyerbeer, promised to produce 'The Love-Veto.' The orchestra of the Conserva-

tory undertook a performance of the newly written 'Faust Overture.' Wagner and his wife were hospitably received by many of the prominent people of Paris, and at length became so confident of success that they moved into a fashionable and expensive quarter. Then came reverses. The 'Faust Overture' was pronounced unplayable; the Théâtre de la Renaissance closed its doors. Wagner, unable to pay for the furniture of his apartment, which with his usual financial heedlessness he had bought on credit, was compelled to write pot-boiling critical articles for the 'Gazette Musicale,' and songs for which he received two or three dollars apiece. It was at this time that he despatched to London the score of his overture 'Columbus' with insufficient postage, and when it was returned to him had not money enough to take it from the postman, and so lost all trace of it.

Much discouraged, Wagner now withdrew almost entirely from society and devoted himself to finishing 'Rienzi,' originally designed for the Paris Opéra. By the end of 1840, in spite of the distractions of the criticism and song-writing to which poverty forced him, the score was completed, and sent to Dresden with a letter from the friendly Meyerbeer. It was accepted, but did not reach production for more than a year. In the interim Wagner submitted to Léon Pillet, director of the Grand Opera, with a letter from Meyerbeer, an outline sketch of a new opera, the idea of which had been suggested to him during his stormy sea-trip to England. This was 'The Flying Dutchman.' Pillet presently told Wagner that he found the plot so interesting that he would like to sell it to a composer to whom he had long ago promised a libretto. The natural refusal of the struggling composer evidently made but little impression on him, for Wagner soon learned that his sketch had been placed in the hands of an "arranger," and rather than lose it entirely accepted one hundred dollars for it. 'Le Vaisseau-Fantôme,' music by one Dietsch, of Paris, was produced in November, 1842, and proved a flat failure.

Wagner, meanwhile, not to be beaten, set to work to write music to his libretto, as he had planned to do in the first place. Thanks to his one hundred dollars, he was able to give his undivided attention to the composition, and finished the score of 'The Flying Dutchman,' all except the overture, in seven weeks. Then, his money gone, he returned to hack-work. He now saved every penny in the hope of going to Dresden for the performance of 'Rienzi.' At length, in April, 1842, he left the French capital, where he had met so many disappointments and accomplished so much work under difficulties, and, full of hope, crossed the Rhine into Germany.

'Rienzi,' at length produced at the Dresden Opera-house, October 20, 1842, achieved an immense success. The tide had turned at last, and Wagner soon found himself famous. For a man of his type, however, fame was bound to be as troublous as obscurity. No sooner does the crowd catch up with one phase of such a man's work than he is far ahead again in the pursuit of his ideal. 'Rienzi' was a brilliant example of the

grand opera in the Meyerbeer style; but Wagner had already, in 1842, left that style behind, and was feeling out, in 'The Flying Dutchman,' towards the music-drama of the future. When, at the beginning of the next year, this new opera was performed, the public, expectant of another 'Rienzi,' was nonplussed, comment was bewildered or adverse, and the performances soon ceased, not to be resumed for ten years. Wagner, in his character of pioneer, blazing new trails, still found it rough going. He could not expect smooth roads and the comforts of civilization.

In a worldly sense the success of 'Rienzi' was of advantage to him. He was appointed chief conductor in the Dresden Theater in 1843, retaining the post for seven years, and gaining from it much valuable experience. Inwardly he was living at a rapid pace during these years. His was an unusual, and in some respects an abnormal, temperament. Egotism, or at least self-absorption, was in him peculiarly pronounced. His own sensations, fancies, and ideals filled his whole mind, excluding the perceptions of other aims and feelings, the consciousness of the reality of other ways of thinking, that serve as a balance in most minds. Extreme nervous excitability, love of sensuous pleasure, the intoxication of success, now conspired to put him into an almost hysterical state. At the same time his unsatisfactory marriage, the disgust of his more idealistic mind with the excesses of his actual life, and the thousand nameless chafings and friction of every-day existence made him at times profoundly dissatisfied and depressed. In his early thirties, in a word, he was suffering from an especially acute attack of that mental, moral, and emotional feverishness that is apt to beset youths of genius in the period of "storm and stress."

It was out of the travail of these inward struggles that Wagner's next two works, 'Tannhäuser' and 'Lohengrin,' were born. Becoming acquainted in himself with the opposition of spirit and flesh, he at once obeyed his creative instinct to make this opposition the subject of two dramas. The philosophic value of these works turned out to be less than he supposed, but musically they were a tremendous step forward. In them Wagner clearly enters into his maturity as a composer. 'Tannhäuser' was produced at Dresden in 1845, under Wagner himself; 'Lohengrin' was produced at Weimar, by Liszt, in 1850.

In the meantime, Wagner's over-excited, ill-poised mental state was precipitating him into actions which led to embarrassing results. It was not, considering his temperament, surprising that when, at the end of the 'forties, the reform movement in Saxony was initiated, this hot-headed enthusiast and iconoclast, interpreting it as a general manifestation of a spiritual fever like his own, threw himself into it with ardor. In his 'Art and Revolution' he expressed his conviction that genuine art could exist only in a nation politically free, developing his ideas with his usual verbosity and theoretical long-windedness. Practically, it is true, he took but a small part in the revolutionary Dresden riot of 1849, but he was so

far connected with it that when it was put down by the government he became a political refugee, and was obliged to flee to Zurich in Switzerland, stopping on the way at Weimar, where he found a powerful friend in Liszt. This was the beginning of a period of exile from Germany that lasted for the next decade.

While still at work on 'Lohengrin' Wagner had planned to write a music-drama on the old mythological subject of Siegfried, of which he had read in medieval German poems, notably the so-called 'Nibelungen Lied.' In a letter to Liszt written in June, 1849, he announced that he had determined to set to music his "latest German drama, 'The Death of Siegfried.'" In writing this, which formed that portion of the tetralogy eventually known as 'The Dusk of the Gods,' he found that it would be necessary to write another drama explaining it; and thus 'Young Siegfried' came into existence. This again required explanation, and in this manner Wagner gradually worked back until he had the complete tetralogy, or trilogy with a prologue, of 'The Rhinegold,' 'The Valkyrie,' 'Siegfried,' and 'The Dusk of the Gods.' The poems were all written by 1852.

But with a work of such gigantic scope and of such extreme difficulty of actual stage representation, many things were bound to interfere. In the early Zurich days poverty pressed more relentlessly than ever. Wagner's wife, too, who lacked the imagination needed to appreciate the greatness of her husband's enterprise, and who saw only too clearly the visionary and unpractical features of it, must have unconsciously exerted her influence against it. From her point of view this vast artistic labor, into which her husband put all his energy, and from which neither money nor fame seemed likely to come, must have been chiefly an object of jealousy. However that may have been, Wagner found the influences of every-day life pretty strongly arrayed against his pet ambition in the early 'fifties.

Reluctantly, he put aside the tetralogy for a time, and resolved, if he could not succeed under existing conditions, to do what he could to recreate the conditions. He determined to argue the world into listening to his music. With this quixotic but comprehensible purpose, he now produced, in rapid succession, his most notable theoretical and critical works, 'The Art-Work of the Future' appearing in 1850, and 'Opera and Drama' and 'A Communication to My Friends' in 1851. "My mental state," he writes, "resembled a struggle. I tried to express theoretically that which, under the incongruity of my artistic aims as contrasted with the tendencies of public art, especially of the opera, I could not properly put forward by means of direct artistic production." Wagner's peculiar theories of music will be described later in this issue.

In 1853 Wagner was enabled, through the pecuniary help of Liszt and other admirers, to begin the music of the tetralogy. In 1854 'The Rhinegold' was finished and scored, and 'The Valkyrie' begun. This was finished in 1856, and the next year two acts of 'Siegfried' were completed.

By that time, however, Wagner found it advisable to put aside the *magnum opus* in order to write a music-drama that would have some chance of production under the existing conditions of the theater. 'Tristan and Isolde,' finished in 1859, was the result. Two years later a work of a very different nature was taken up,—'The Mastersingers,'—Wagner's single composition in the department of comedy, and one of the most genial and fluently musical of all his operas.

In the meantime important changes were taking place in the composer's private life. He and his wife, Minna, were by nature unsuited to live happily together. Minna, kind, faithful, and as devoted as she knew how to be, was by defect of imagination incapable of sharing her husband's ideals in a whole-souled way. Wagner, on the other hand, in spite of his genius, and indeed partly because of it, was self-centered, obstinate, and inconsiderate. They naturally drifted further and further apart, until, in 1861, Minna went to live with her father's family in Leipsic, where she died in 1866. That she felt kindly toward Wagner to the last, in spite of all his slights and even infidelities, is proved by a statement she wrote for publication only a fortnight before her death, assuring his calumniators that there was no truth in the story that he did not support her.

But while it may be unjust to blame Wagner for his domestic difficulties, it is impossible to admire his reaction upon them. His recently published letters to his friend Mathilde Wesendonck, the wife of one of his friends and benefactors, show that as early as 1856 his devotion to her had caused family ill-feeling, and that she was clearly recognized by him as the inspiration of 'Tristan and Isolde.' This attachment was followed by one even more important in its influence on the composer, when, in the autumn of 1864, he met Cosima von Bülow, the daughter of Liszt, and the wife of the distinguished pianist, conductor, and Wagner-champion, Hans von Bülow. She was a woman of high spirit, keen intelligence, and intuitive comprehension of Wagner's artistic aims. She was divorced from Von Bülow in the autumn of 1869, and on August 25, 1870, she married Wagner. The only child of this union was the conductor and composer, Siegfried Wagner, born June 6, 1869.

A dramatic incident in Wagner's professional life was the performance of 'Lohengrin' in Vienna, May 15, 1861. This was the first time that Wagner heard his early opera. "At the end of each act," says Mr. Henderson, "the audience forced him to acknowledge its applause, and at the conclusion of the performance he was called before the curtain three times and compelled to make a brief speech. Many times afterward did he refer to the intoxication of that May night. Think of it! Thirteen years after it was written, and eleven years after its first performance, the writer of the most popular opera in the world heard it for the first time. And even then this master, who had already written 'Rienzi,' 'The Flying Dutchman,' 'Tannhäuser,' 'Lohengrin,' 'The Rhinegold,' 'The Valkyrie,' part of 'Siegfried,' and 'Tristan and Isolde,' was a wanderer

on the face of the earth, an outcast, and could not make a living from his music."

The success of 'Lohengrin' at Vienna encouraged Wagner to try for a performance of 'Tristan' there. The work was taken up, but proved so difficult to the singers, who were of course entirely unacquainted with the intricacies of the composer's later style, that after fifty-four rehearsals it was laid aside as impracticable. At this time adversity was heaped on adversity, until Wagner was reduced almost to despair. He was still exiled from Germany; he was hounded from city to city by creditors; and his later and more characteristic works could gain not even a hearing. Worst of all to a man of his sensitiveness, vanity, and hunger for applause, his art was neglected or treated with contempt.

But his day of triumph, though delayed till after he was fifty years old, was at hand. In his preface to the 'Ring' he had pointed out that these elaborately staged operas of his could be adequately produced only in a special theater built and endowed for the purpose. Such a theater, he had said, could be supported only by a king, and he had asked, "Will that king be found?" In May, 1864, the royal patron so long awaited appeared in the person of Ludwig II. of Bavaria, a youth full of enthusiasm for Wagner's music, and willing to express it in a solid and practical way. He sent a messenger to Wagner, who was in hiding from his creditors at Stuttgart, commanding him to come to Munich and continue his life-work free from sordid anxieties. "He wants me," wrote Wagner to a friend, "to be with him always, to work, to rest, to produce my works; he will give me everything I need; I am to finish my Nibelungen and he will have them performed as I wish. I am to be my own unrestricted master; not Kapellmeister—nothing but myself and his friend. All troubles are to be taken from me; I shall have whatever I need, if only I stay with him."

This was the beginning of better things for the struggling musician. Of course his many enemies were not entirely silenced; of course his works, so novel in style and purpose, so difficult of performance, gained ground but slowly, and with many setbacks. But during the 'sixties public feeling against him gradually declined, his ideas began to be respectfully studied by conductors and singers, and model performances of his works were given in Munich. 'Tristan and Isolde' was heard in 1865; 'The Mastersingers,' in 1868; 'The Rhinegold,' in 1869; and 'The Valkyrie,' in 1870.

Better still, in 1872 active work was begun on the special theater to be devoted to Wagnerian drama, at Bayreuth, now so famous. The cost of putting the 'Ring' upon the stage was estimated at 225,000 dollars; in order to raise this sum, one thousand certificates were issued for sale to supporters of Wagner. On May 22 the corner-stone of the theater or "Festspielhaus" was laid. Reverses followed, but King Ludwig, the Viceroy of Egypt, and others came to the rescue; and in the fall of 1876 the first Bayreuth Festival was celebrated. The performances comprised

the entire tetralogy of the 'Ring,' on which Wagner had been at work for twenty-five years. In spite of a deficit of 37,000 dollars, the occasion was a great success.

Wagner's last work, the "sacred stage festival play," 'Parsifal,' was produced at Bayreuth in 1882, fitly rounding out a wonderful career. The composer's health had been for some time failing, and in the next year, on February 13, 1883, he died at Venice. Wagner's character, like his artistic work, has been extravagantly praised and violently censured. His weaknesses and faults were many. He was an extreme egotist, absorbed in his own aims and ambitions, indifferent often to the needs and even the just claims of others. He was an unfaithful husband, a mercurial friend, a bitter and relentless enemy. His habits were luxurious, his emotions ill controlled, his code of honor in financial matters eccentric. But so splendid was his devotion to a high ideal of art, his capacity for suffering in its service, his single-mindedness and contempt of compromise, that to some minds this one trait, the central trait of his character, outweighs all his faults. The truth of the matter is that Wagner was first, last, and entirely an artist: the man in him was quite subordinated to the composer; moral standards had validity to him only as they affected the quality of his work. And whatever we may think of him as a man, we cannot withhold our admiration from him as a dramatic musician. In spite of almost overwhelming burdens, he produced a body of work that must always remain one of the most imposing monuments of the art which it was the ideal of his life to enrich.—THE EDITOR

THE ART OF WAGNER

The Editor — *General Introduction*

CONSIDERATIONS of space make it necessary to postpone printing the selected criticisms on Wagner until the next issue of MASTERS IN MUSIC, dealing with Wagner's later works. In the meantime, a brief glance at the general principles of Wagner's theory and practice may prove helpful.

Owing to certain peculiarities of mental constitution, lucidly described by Mr. Ernest Newman in his excellent 'Study of Wagner,' it seems to have been impossible for Wagner to appreciate the arts of poetry and music in the way that most men appreciate them. For the normal man, each art has its own mode of appeal, its own special effects, its peculiar limitations. Poetry appeals to a particular faculty in him, the poetic faculty; music to another, the musical faculty; and in similar fashion the plastic arts make their special appeals to their respective faculties. This was not the case with Wagner. Owing to a peculiar diffusion of mental activity, due perhaps to what we might call a lack of insulation in the

brain, all his artistic perceptions tended to mingle and permeate each other. Poetry stimulated his musical imagination, and music aroused in him poetic ideas.

The results of this psychological peculiarity were curious. In the first place, the special appeals of the individual arts met with but slight response in him. He did not care for instrumental music, unless he could read "poetic ideas" into it. He was insensitive to the effects that give poetry its most characteristic (and hence untranslatable) charm. He cared little for pictures, or for sculpture, or for architecture, except as stage accessories, in which guise they would seem, to the painter, sculptor, or architect, somewhat at a disadvantage.

On the other hand, musical ideas had for him a pictorial, and even an intellectual, value, owing to his mental habit of automatically transforming all impressions into musical subjects or melodies. He naturally conceived the world, one might say, in terms of tone. A landscape, a hero, a passion or sentiment,—all these dissimilar things became equally, in the crucible of his mind, musical themes.

From this general peculiarity of mental structure arose all the special peculiarities of his artistic practice.

For one to whom a musical theme was not primarily a musical theme, but the symbol of a scene, a character, or an idea, a purely musical development of it was absurd, untruthful, artificial. Hence Wagner from his earliest maturity (say 'The Flying Dutchman') endeavored to do away with all the set musical forms of traditional opera, such as the aria, the symmetrically constructed ensemble, and the symphonic overture. For such a man, the primary significance of a musical theme lay in what it suggested. Hence Wagner early developed the scheme of *Leit-motive*, or leading motives, in which each musical subject is identified from the start with some special person, scene, or emotion, and henceforth suggests that person, scene, or emotion whenever it occurs.

Once the association between a motive and a person or scene is established, music becomes capable of commenting, so to speak, on the dramatic action in many ways. Wagner gradually learned how to make his orchestral parts a perfect webwork of motives, bringing up, one after another, thoughts of the persons or scenes that might be related to the action. The entrances of the chief characters it is especially his habit to indicate in this way, by premonitory announcements of the appropriate motives in the orchestra.

In many cases Wagner builds up even a purely instrumental movement out of motives combined in a dramatic rather than a musical order. Mr. Newman points out the essential differences between the funeral march in 'The Dusk of the Gods' and the funeral marches of Beethoven and Chopin. The latter are constructed purely according to musical laws: certain themes are announced, developed, and repeated. In Wagner's march, themes enter successively as the events of Siegfried's life are rehearsed, and receive little or no purely musical manipulation.

Wagner's dramatic music was indeed of a kind that not only would gain nothing by obedience to the canons of "absolute" music, but that would positively lose in flexibility, poetic truthfulness, and dramatic power. It was his keen instinct for this fact that led him to abandon the conventional forms, and even the strictly balancing melodic phrases, of instrumental music, substituting that continuous, unorganized recitative which he called "infinite melody."

His instinct was on the whole remarkably true for all matters of practice, so that once we admit the legitimateness of his aims we can hardly quarrel with his methods of attaining them. But when he turns to theory we are constrained to a less favorable criticism. His entire reasoning is invalidated by his pet fallacy—that what is true for him is true for the whole world. Few thinkers have more persistently assumed the universality of personal peculiarities. Because he does not care for pure music, and for spoken poetry, he tells us that instrumental music ended with Beethoven, and that poetry constantly aspires to a union with song. Because he can write inimitable music-dramas, richly staged with all the resources of costume, stage architecture, and scenic display, he asserts that the art of the future is to be a composite art. His writings teem with rash generalizations like these, for a full analysis of which the reader may be referred to Mr. Newman's book.

No, Wagner was not a philosopher, but a musician. Brahms, Tschaïkowsky, and Strauss have shown us that music is not dead, and we shall do well to make always a mental distinction between dramatic music and pure music. Then we can enjoy as they deserve the great music-dramas of Wagner the composer, without in the least jeopardizing the prosperity of all those ranges of art which Wagner the man was incapable of appreciating, and which Wagner the theorizer accordingly pronounced obsolete. Surely his operas in themselves are interesting enough to occupy fully all the attention we can divert in their direction away from his dogmatic but ill-founded opinions.

THE WORKS OF WAGNER

NOTES ON THE SELECTIONS

I. 'Tannhäuser' — *The Overture*

'TANNHÄUSER and the Song-Tournament of Wartburg' ('Tannhäuser und der Sängerkrieg auf Wartburg'), romantic opera in three acts, composed from 1843 to 1845, and produced at Dresden, October 19, 1845, is the first of Wagner's works in which his individuality is strongly predominant; in which we discern scarcely a trace of foreign influence. Neither 'Rienzi' nor 'The Flying Dutchman' present the Wagnerian style quite clearly

and without alloy; but in 'Tannhäuser' and in 'Lohengrin' (1850) we find Wagner mature, if not so conscious of himself as he became in his later music-dramas. The period of these two operas, often called the romantic period of Wagner, will always be interesting as the time when he first carried out, instinctively but fully, those peculiar principles which make him so unique a figure in the history of music.

In his recent masterly little book on Wagner[1] Mr. Ernest Newman elaborates the theory that all of Wagner's works were, from the psychological standpoint, what may be called generalized reflections of the thoughts and feelings which Wagner as an individual happened to be having at the time of composition. What was true for him he supposed to be true for the whole world. Mr. Newman's application of this idea to 'Tannhäuser' and 'Lohengrin' is illuminating. "He suffered at this time," says Mr. Newman, "from 'a longing for the highest form of Love,' springing out of his 'loathing of the modern world.' Himself no stranger to sensuous passion, there was bound to come, sooner or later, the longing for more spiritual delights. This found expression directly in 'Tannhäuser'—where sensuality and chastity are opposed in sharp antithesis—and indirectly in 'Lohengrin,' where the two chief characters are set in an atmosphere of remote and mystic fleshlessness."

The antithesis of chastity and sensuality is then the motif of 'Tannhäuser,' the former being symbolized by Elisabeth and by the Christian pilgrims, the latter by Venus and her attendant youths, nymphs, bacchantes, satyrs, and fauns. Wagner himself set great store by this symbolism, and by the moral lessons the opera was supposed to teach, but the world has not taken them so seriously. Most plain people have agreed with Mr. Newman that Wagner's outlook is sentimental, that his conception of Love and Redemption is rather childish and unimportant, and that his operas live not by "the profound significance and great dramatic power of the poems," but by "the beauty and magnificence of the music." The popularity of this very overture to 'Tannhäuser' is due, one may believe, not so much to its representation of the "contest between earthly and heavenly love" as to its splendid melodies, its striking thematic contrasts, its broad climaxes, and its simultaneous richness and unity of musical style.

It opens with the majestic Pilgrims' Chorus, given out by clarinets, horns, and bassoons, the subordinate melody entering at the sixteenth measure being entrusted to the 'cellos. At the repetition of the first motif the volume of sound is increased, and the violins add a curious pulsing figure (not shown in the piano arrangement) which Wagner tells us he meant to symbolize "the pulse of life—the healthy instincts of the natural man."

A long diminuendo follows, the pilgrims disappear in the distance, and we hear, pianissimo (page 19, the third system), the voluptuous dances of Venus's attendants. Gradually the excitement increases, the

[1] 'Wagner,' by Ernest Newman. 'Music of the Masters Series,' New York, 1904.

dance becomes frenzied, and the knight Tannhäuser gives way to the seductions of the pagan goddess. The whole passage is an example of Wagner's marvelous power of musical scene-painting, his ability to put before us in tones a whole drama, with its pictorial background and the varied emotions of its actors. Tannhäuser at last gives free rein to his passion, and breaks into a splendid love-song (the bottom of page 21). Presently, in a mysterious half-light (the top of page 24), the form of Venus appears. Again, and with even greater turbulence, passion masters him, and he bursts again into the song of love. The themes of the dance and the bacchanale reënter and one of Wagner's enormous climaxes is built up, reaching its acme in the long pedal-point on B, and slowly dying away in curious chromatic sighs and wailings.

Dawn now breaks, the Pilgrims' Chorus is again heard, and in the last page of the overture "the pulse of life becomes one with the spirit of redemption," and "both dissevered elements, God and Nature, unite in the atoning kiss of hallowed Love."

The 'Tannhäuser' overture is remarkable not only for the beauty of its contents, but for the freedom and solidity of its form. Without the crutch of the arbitrary overture-form of the elder musicians, Wagner treads firmly and proceeds straight to his goal, led simply by his dramatic intention and by his native sense for musical logic. The piece is thus a convincing proof of the possible clearness and effectiveness of a perfectly free grouping of themes into a novel musical organism, and forecasts the method of his later overtures, or, as he preferred to call them on account of their formal unconventionality, "Vorspiele" or Preludes.

II. 'Lohengrin' — *The Prelude*

MUSICALLY speaking, the prelude to 'Lohengrin' is an even more interesting piece of free development, suggested by a poetic idea, than the overture to 'Tannhäuser,' with its nearer approach to the traditional overture form. The prelude is a sort of impromptu or extempore monologue on one theme, which is repeated again and again, now soft, now loud, in different registers, with various accompaniments, and in divers keys. But through all its transformations we retain the sense of its identity, and in listening to the endless flux and constant recrystallization of the music we never for a moment lose the thread or doubt the essential continuity and logical order of it all. Those critics who taunt Wagner with formlessness would do well to meditate on such feats of untrammeled yet perfectly organic construction as this.

The theme first appears in the very highest register (the fifth measure). In the orchestral version it is given to the violins alone, divided up into many parts. The ethereal, shimmering effect is one of the famous things in Wagner's orchestration. Gradually the tone-mass moves downward, by subtle chromatic steps, as if floating through an ether. At the twen-

tieth measure the theme enters in E-major (the dominant key) and in the middle voice (the left hand in the piano arrangement). The treble part meanwhile embroiders above it a lovely undulating counter-melody, which should be made to sound clearly, yet be kept subordinate to the chief theme in the left hand. The interest steadily increases now for a page or more, the weaving becoming ever more intricate, until finally the theme bursts forth fortissimo, in D-major (the sub-dominant key), in a fine climax. The diminuendo quickly succeeds, however, and the music comes back to its starting-point, rounding out the whole with a repetition of the soft, high harmonies in the tonic key. Altogether, this prelude is a wonderful treatment of a single pregnant theme in a free and yet thoroughly coherent manner.

And now, what was the poetic idea which suggested to Wagner the form of this prelude? Most concisely, it was the half-religious, half-philosophical idea of the redemption of suffering humanity by a supernatural power, here symbolized by Lohengrin, the knight of the Grail. A knowledge of this symbolic aspect of the work is not necessary to an enjoyment of it, since, as Mr. Newman has so well shown, a work of art must live or die by its artistic rather than its ethical or philosophical content. But Wagner was an insatiable symbolist, and if we feel the beauty of this music it will do us no harm to attend also to his theoretical explanation of it. His analysis, somewhat condensed, runs as follows:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible, vision; and out of this there gradually emerges, ever more and more clearly, an angel-host bearing in its midst the sacred Grail. As it approaches earth, it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel-host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessing of the Grail."

III. 'Lohengrin' — *Introduction to the Third Act*

AT the end of the second act of 'Lohengrin' the love of Lohengrin and Elsa rises triumphant above the taunts of Ortrud and the accusations of Frederick, and the third act is introduced by this spirited music depicting the joy of happy love. It shows Wagner in his most vigorous, virile mood, and may be contrasted with the languors of 'Tristan and Isolde' by any one who

wishes to appreciate the extraordinary variety of his expression. The melody here is most diatonic, the harmony is rich but simple, the rhythm vigorous and strongly accentuated. It is a far cry indeed to the chromatic, involved, highly perfumed style of 'Tristan.'

The first sixteen measures announce the primary energetic theme, in which the triplet figure on the accented beat is a characteristic feature. Then enters a theme in the bass, evidently derived from the foregoing, but shifting the triplet to the unaccented beat. This is developed at length in a spirited if somewhat noisy fashion, and leads back to the first theme.

Now enters a very beautiful, quietly lyrical theme (page 34, the last system), almost Beethovenish in the precision and clearness of its balance. This is entrusted at first to the wood-wind instruments alone. After about a page of this the first theme reënters, first in A-flat, but led back immediately by an ingenious modulation to the tonic key of G, and the piece is soon brought to a brilliant conclusion.

IV. 'The Valkyrie' *Spring Song*

THE 'Ring of the Nibelung,' Wagner's most ambitious and in some respects finest work, is a series of four complete music-dramas,[1] comprising 'The Rhinegold,' composed 1848–53, 'The Valkyrie,' 1848–56, 'Siegfried,' 1857–69, and 'The Dusk of the Gods,' 1870–74. The stories of these dramas are mythical, and are bound together by influence on the action of each of the magic ring made from the gold of the Rhine and stolen by Alberich, the Nibelung dwarf. This is not the proper place to enter on a complete synopsis of the plot of the tetralogy, for which the reader may be referred to any of the numerous Wagner handbooks. Nor does the available space in the music-pages of this magazine allow of giving long excerpts from the music, such as would be needed fairly to illustrate its dramatic, pictorial, and descriptive power. Here it will be possible to deal only with one or two of the most beautiful and popular short pages from the vast work, and for this purpose the 'Spring Song' from the second of the dramas and the 'Funeral March' from the fourth have been chosen.

In the third scene of the first act of 'The Valkyrie' Siegmund sits by the fire in Hunding's hut, pondering how he shall find a weapon with which to defend himself from his host, who is also his enemy. The fire dies down, and when darkness is complete Sieglinde, the wife of Hunding, but already loved by Siegmund, steals in, dressed all in white, and tells him of the sword Wotan has placed in the ash-tree for the hero who can draw it forth to use. A door at the back of the stage springs open, revealing a lovely spring night, with bright moonlight. Siegmund draws

[1] The four dramas are often spoken of as 'The Nibelung Tetralogy;' also sometimes the 'Rhinegold' is called a prologue, and the other three 'The Trilogy.'

Sieglinde to him on the bench and breaks into his wonderful hymn to spring and to youthful love.

The melody of this song is certainly one of the most perfect ones that Wagner ever conceived, with its rapturous calmness, its radiant serenity, and its entire simplicity of harmony and rhythm. The first two pages should be rendered with perfect regularity and tranquillity. At the words, "With softly wielded sceptre sways he the world," a slight agitation makes itself felt, reaching a climax after eight measures. And now, anticipating and delicately forecasting the tribute to love in the immediately following lines, the orchestra sounds the very expressive love-motive, and works it up at some length. Indeed, the remainder of the excerpt is entirely built on this motive, which appears now in one key and now in another. At the very end the spring-motive is again sounded, in the bass, by the 'cellos. It is impossible to do justice in words to the delicacy, eloquence, and varied beauty of this exquisite song. It is totally free from the morbidness that so often infects Wagner when he writes of love.

V. 'The Dusk of the Gods' *Funeral March*

IN the last act of the last drama in the 'Ring of the Nibelung,' Hagen, in order to get the fatal ring which has caused so much evil, murders Siegfried. The vassals raise the dead body of the hero upon his shield, and bear it away in solemn procession. It is during this procession that the orchestra plays the music known as 'Siegfried's Funeral March.'

Lavignac, in his 'The Music-Dramas of Richard Wagner,' suggests that it might better be described as "the most touching and most eloquent of funeral orations, rather than as a march: a funeral oration which is without words, and for that very reason so much the more impressive and solemn."

"Here," continues Lavignac, "the whole life of the hero is retraced. All the heroic motives that we know pass before us, not in their accustomed dress, but gloomily veiled in mourning, broken with sobs, inspiring terror, and forming in the atmosphere surrounding the dead hero an invisible and impalpable train, the mystic train of living thoughts. First, grave and solemn, comes *The Heroism of the Wälsungs*, which we remember having heard the first time when Siegmund, at the beginning of 'The Valkyrie,' sadly tells of his misfortunes."

This motive enters at the eighth measure of the present selection, and in the score is entrusted to the tubas.

"Next comes *Compassion*, representing the unhappy Sieglinde [marked *pianissimo espressivo;* played by English horn, clarinet, and flute] and *Love*, the love of Siegmund and Sieglinde, which was to give birth to Siegfried [five and six measures further on]. Does it not seem that the tender souls of his father and mother, whom he loved so dearly without

having known them, are hovering above him and have come to be chief mourners?

"Then we have *The Race of the Wälsungs* in its entirety, which in a superb movement of the basses [the four measures before the change of signature] joins the funeral cortège in the same way as the weapons of the deceased are laid upon the coffin. *The Sword*, the proud sword, is there, having become heraldic in the luminous glow of C-major, which appears only for this single moment." [This fine theme is given out by the first trumpet, and occurs in the second and third measures after the change of signature.]

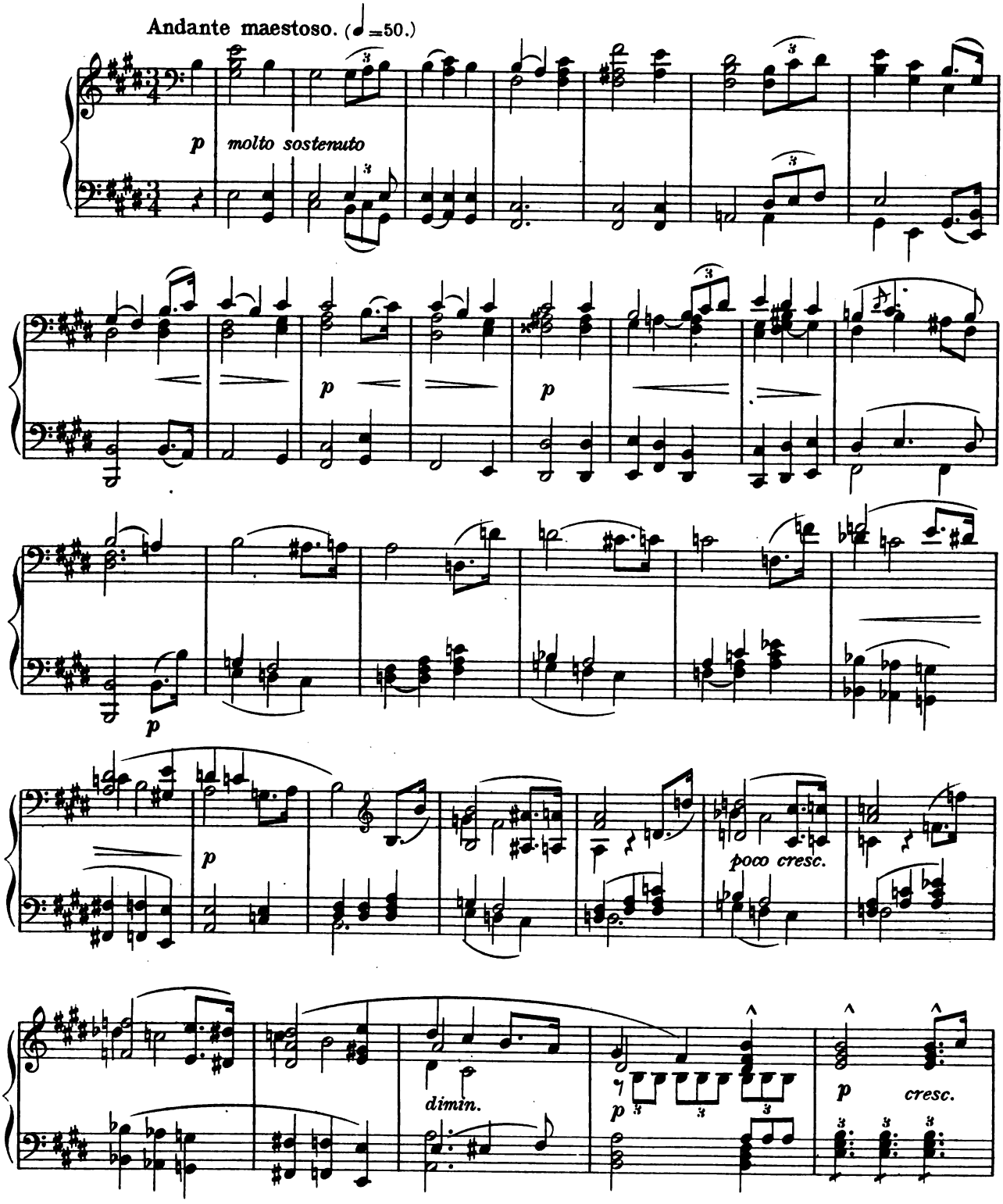
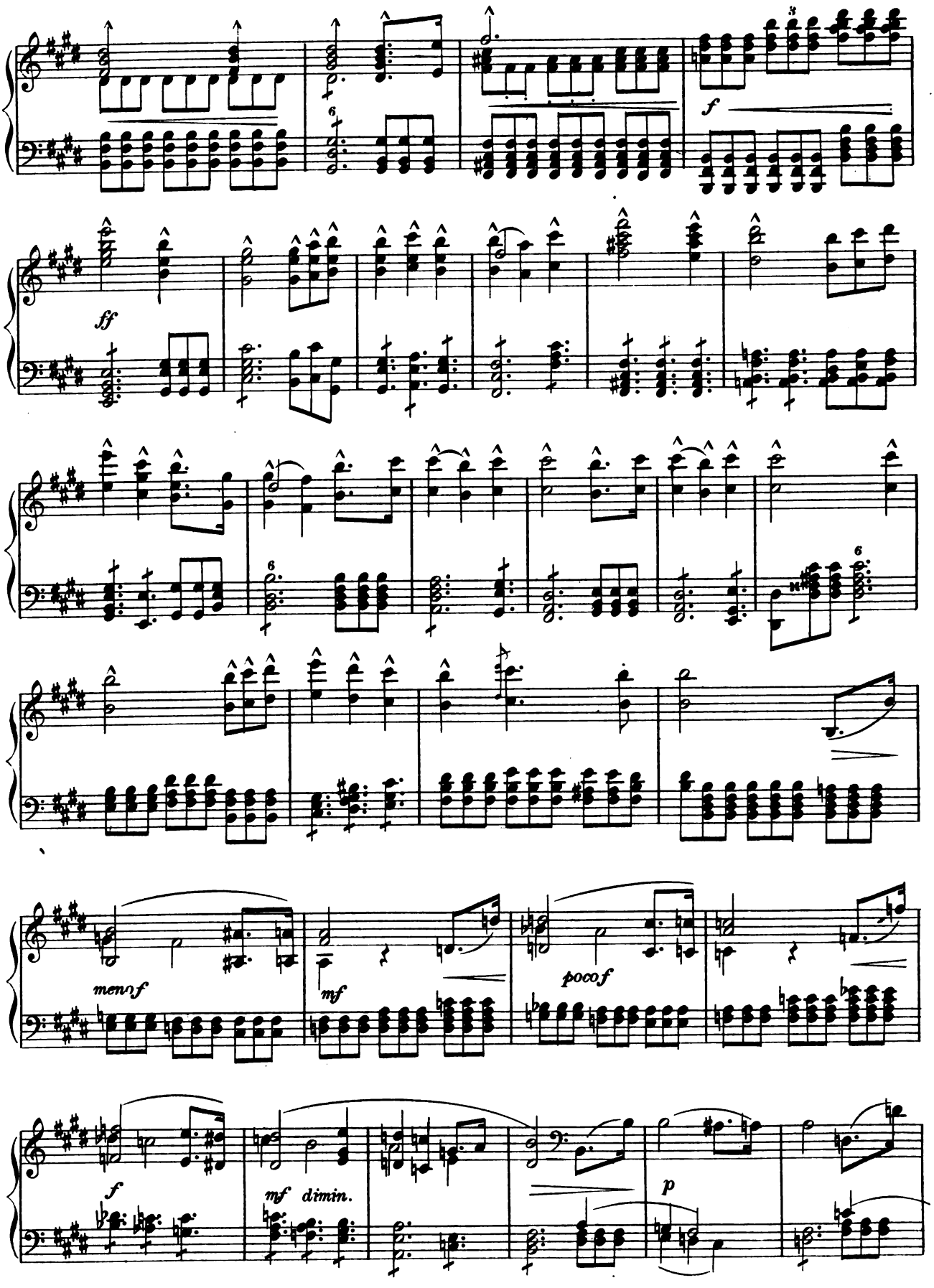
"Finally comes the one motive above all others of the hero, *Siegfried, Guardian of the Sword*, twice repeated in an ascending progression, the second time with its frank and loyal ending [page 48, the second system], and followed by *The Son of the Woods* in its heroic form, again singularly extended [two measures before the point marked '*poco rallentando*']."

At this point the stage version differs from the concert version of the 'Funeral March,' the former having an entry of the motive of Brunnhilde, while the latter reverts to *The Heroism of the Wälsungs*, in order to give the piece as a whole a certain musical symmetry.

The march is an excellent example of Wagner's power to weave motives into a texture that is at once dramatically cogent and progressive and musically logical.

NOTE. — The List of Wagner's Works, and the Bibliography, will be found in the December issue of MASTERS IN MUSIC.

I. OVERTURE

FROM 'TANNHÄUSER'

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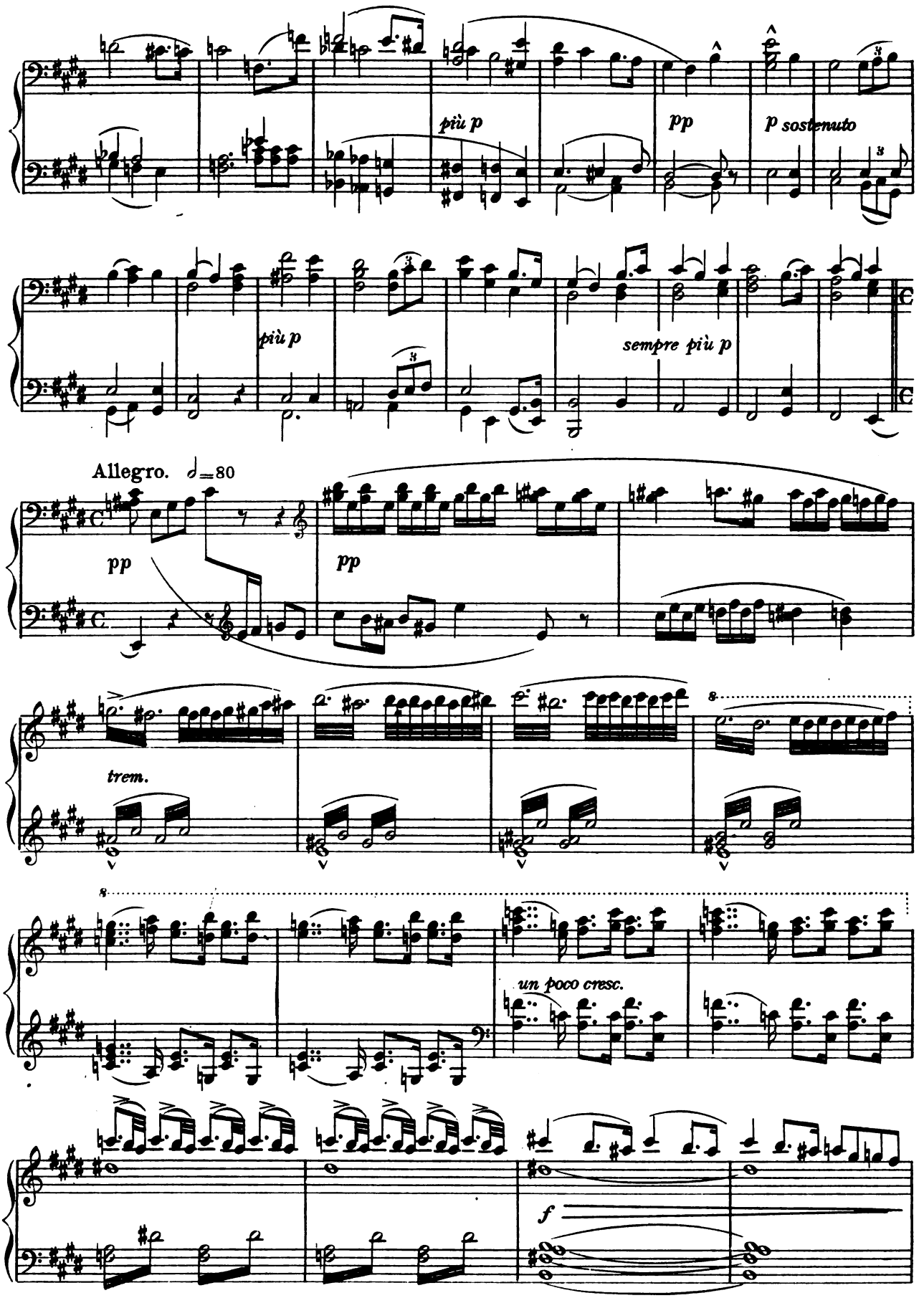
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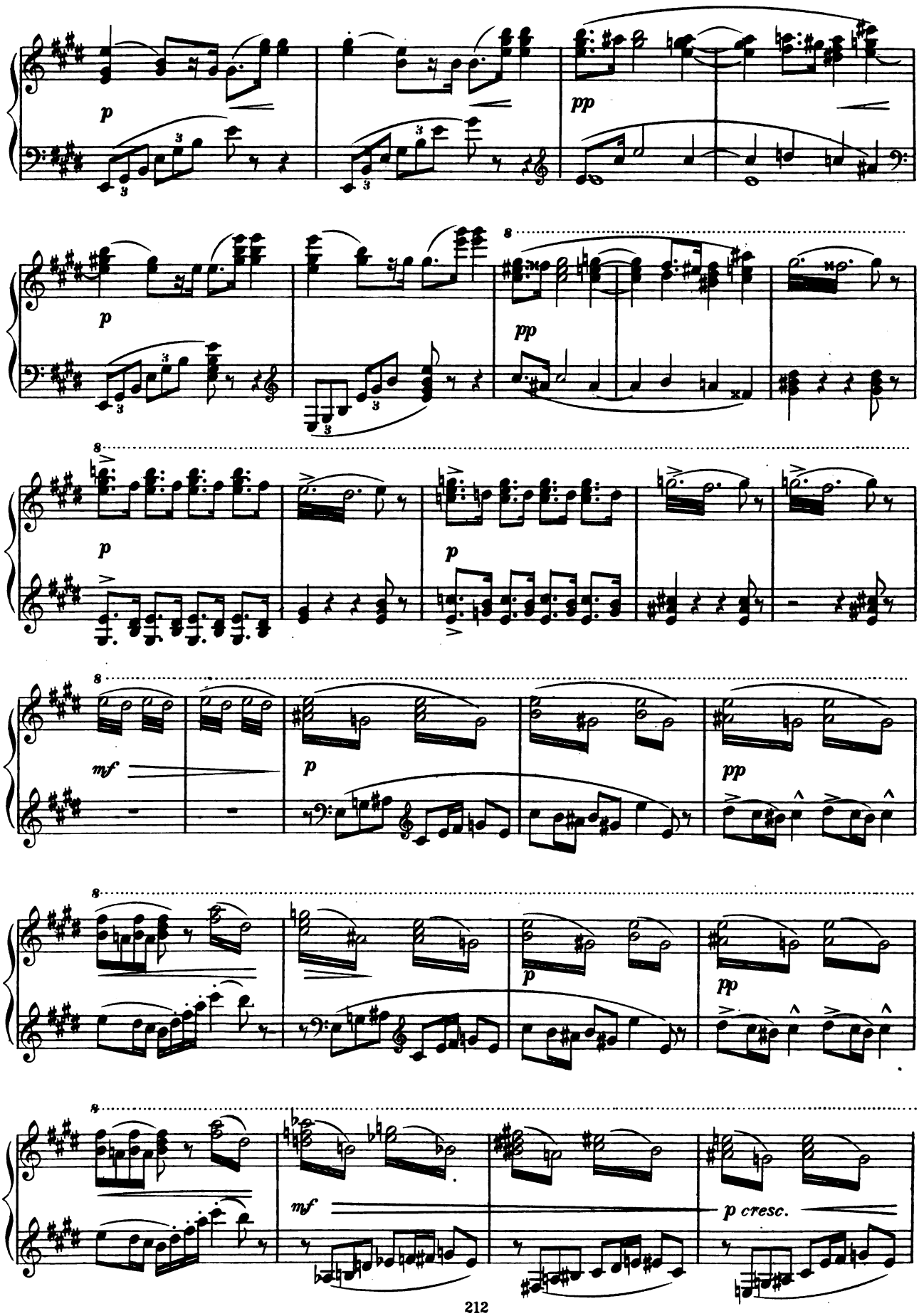
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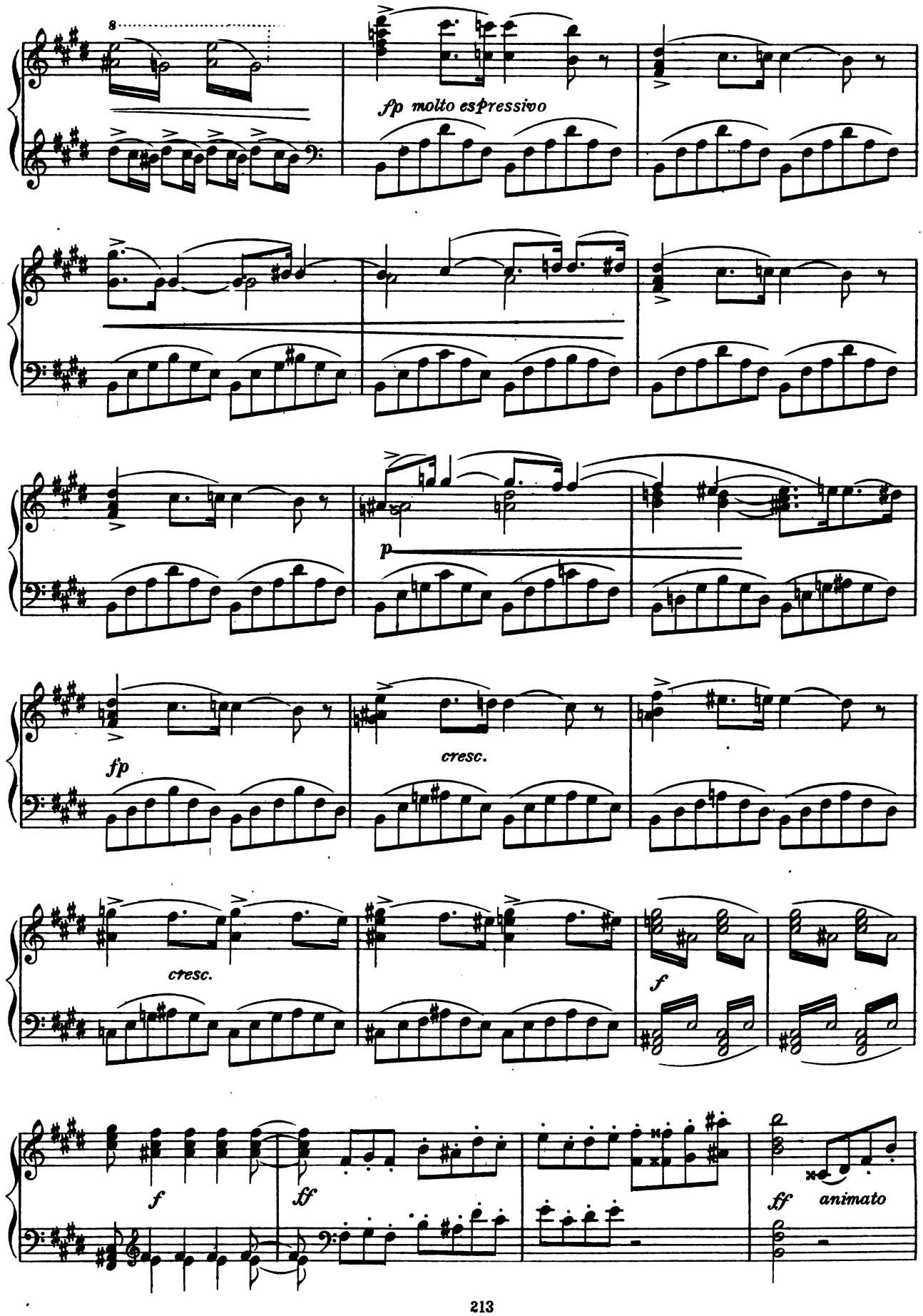
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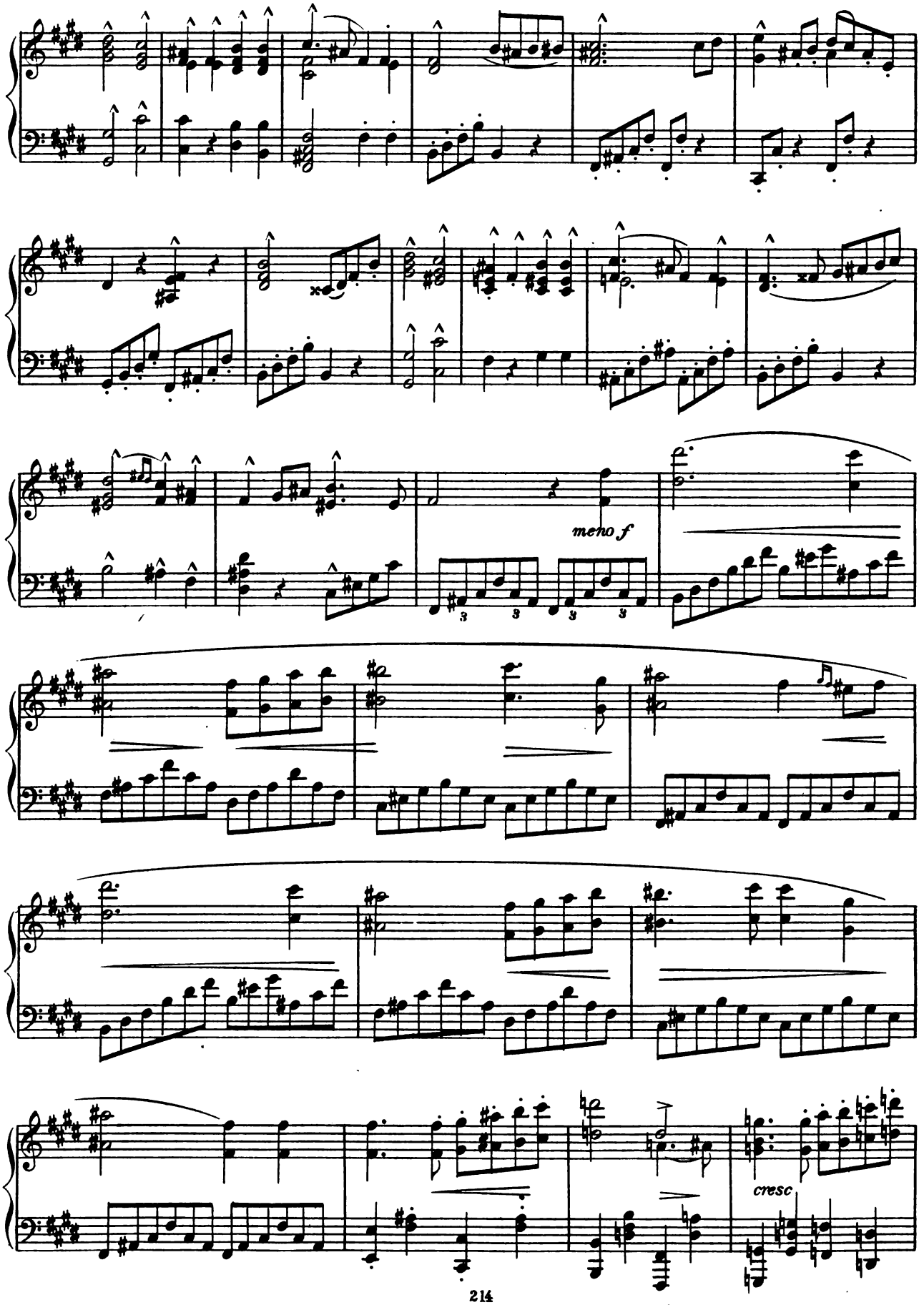
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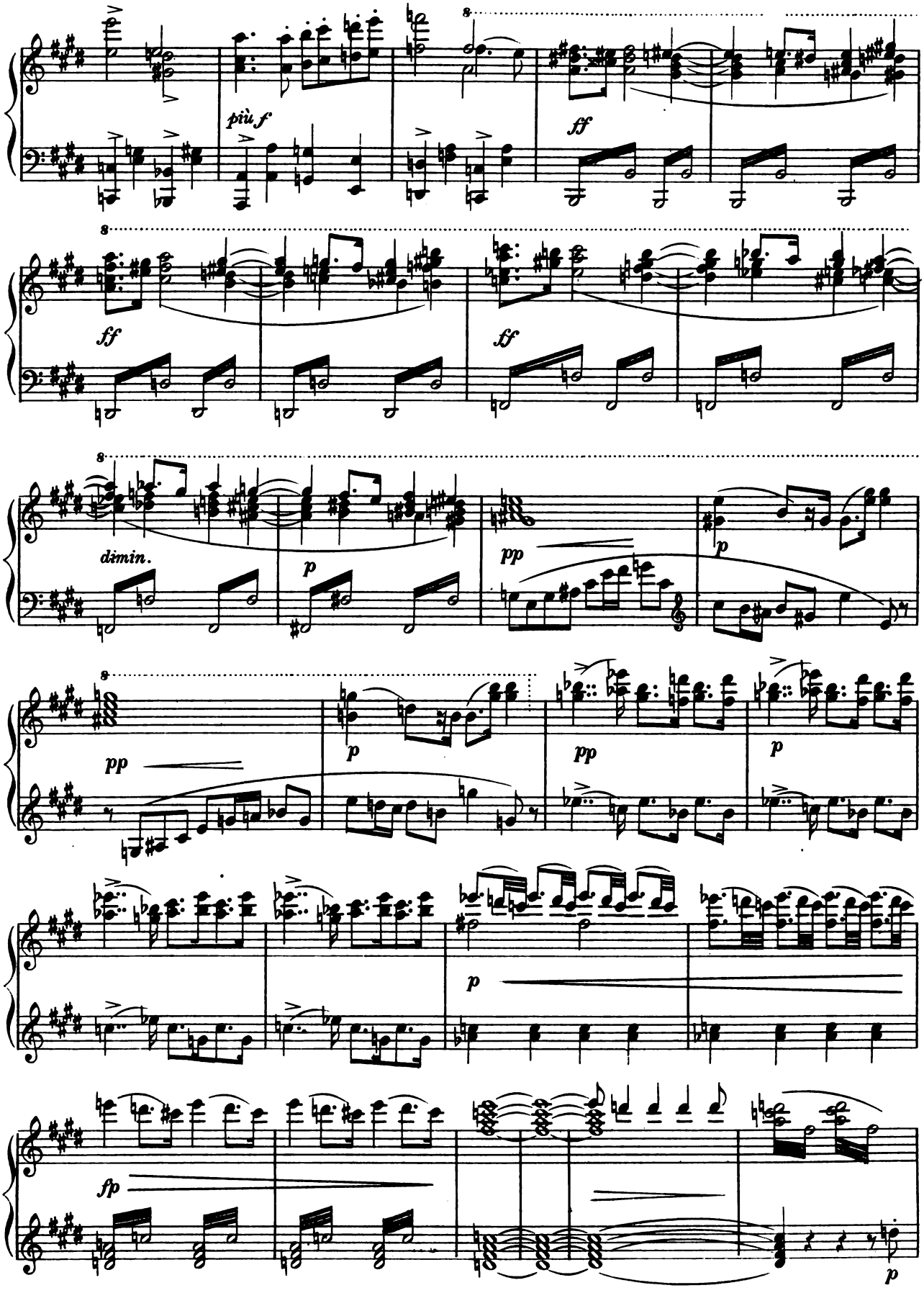
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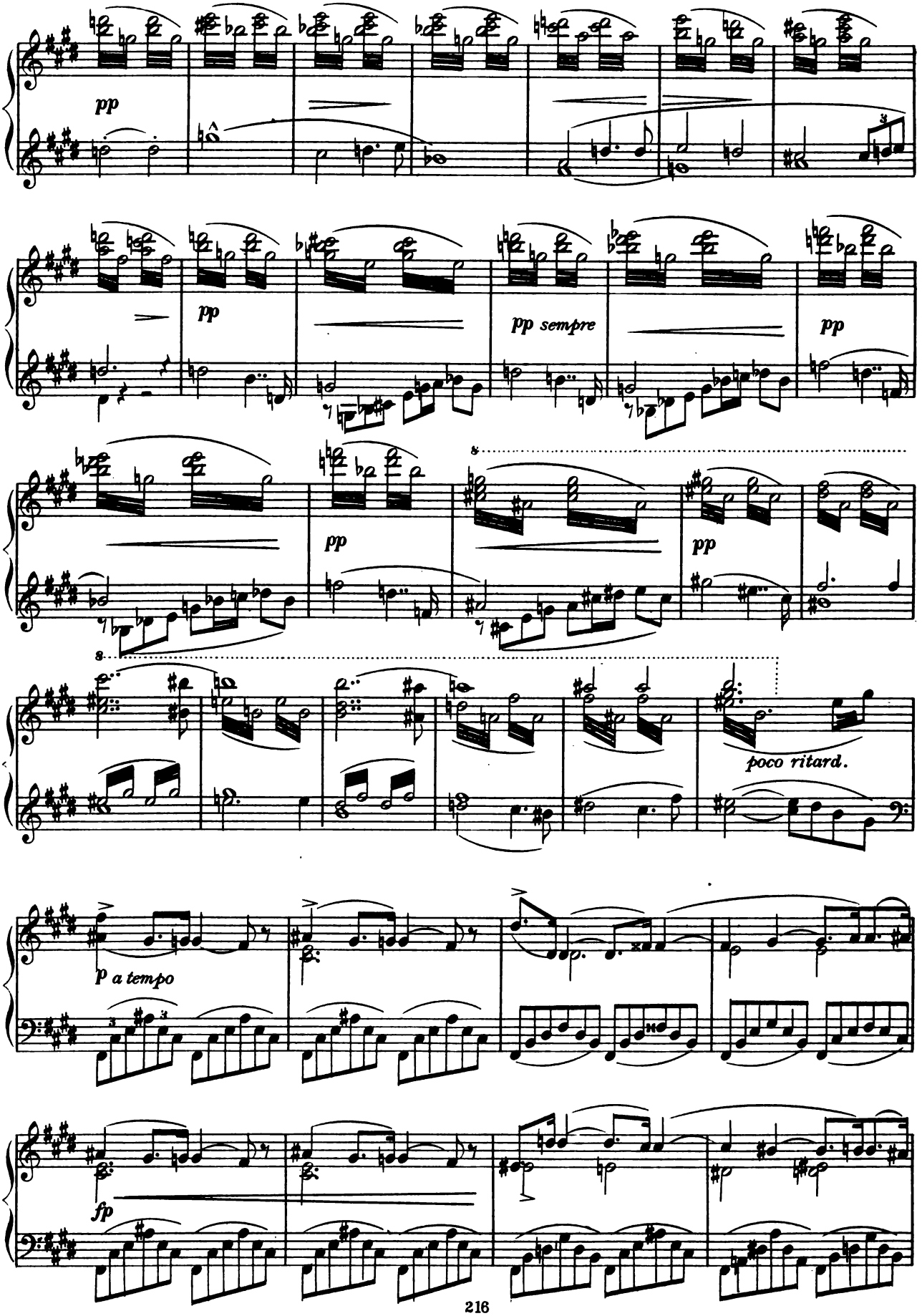
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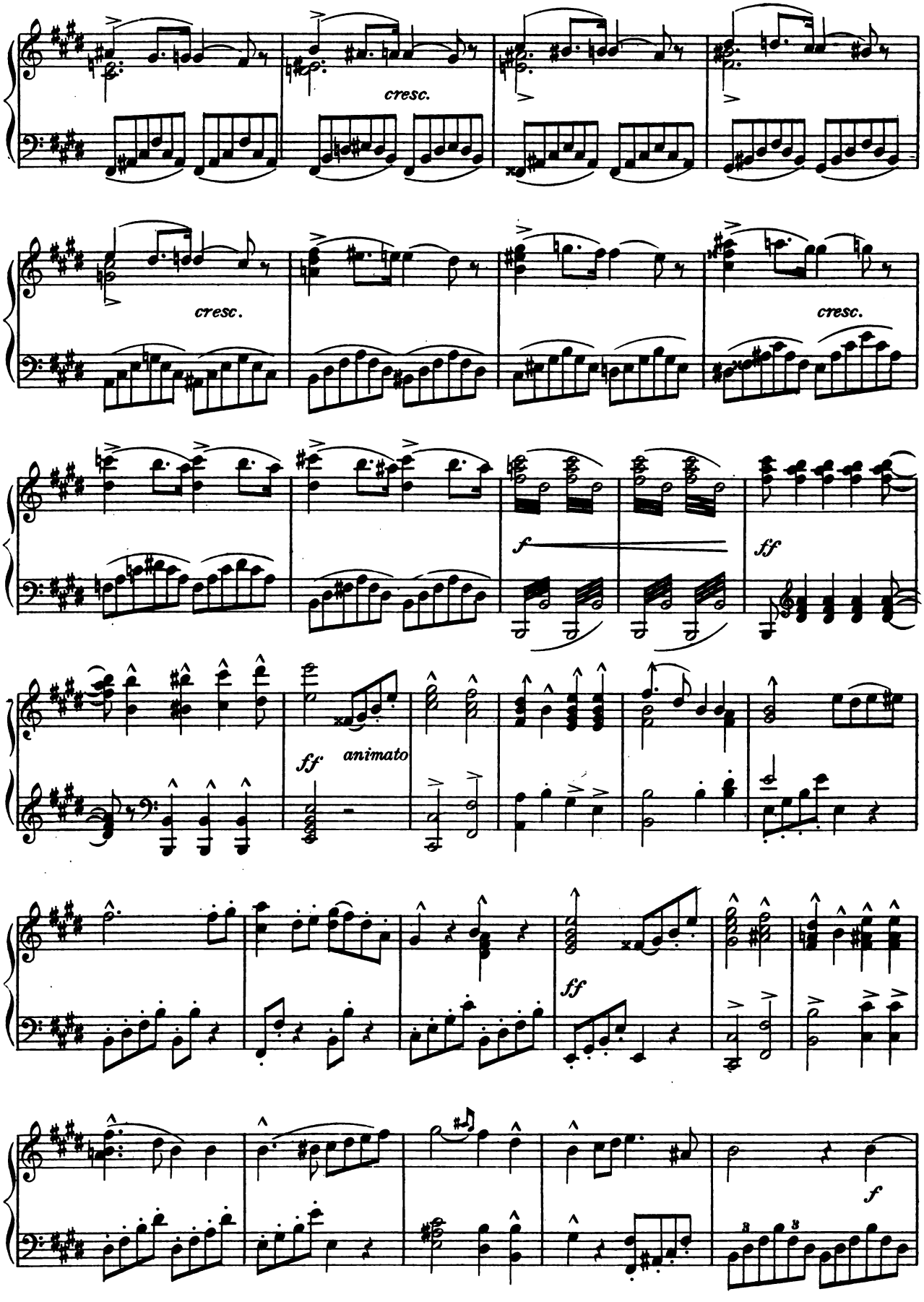
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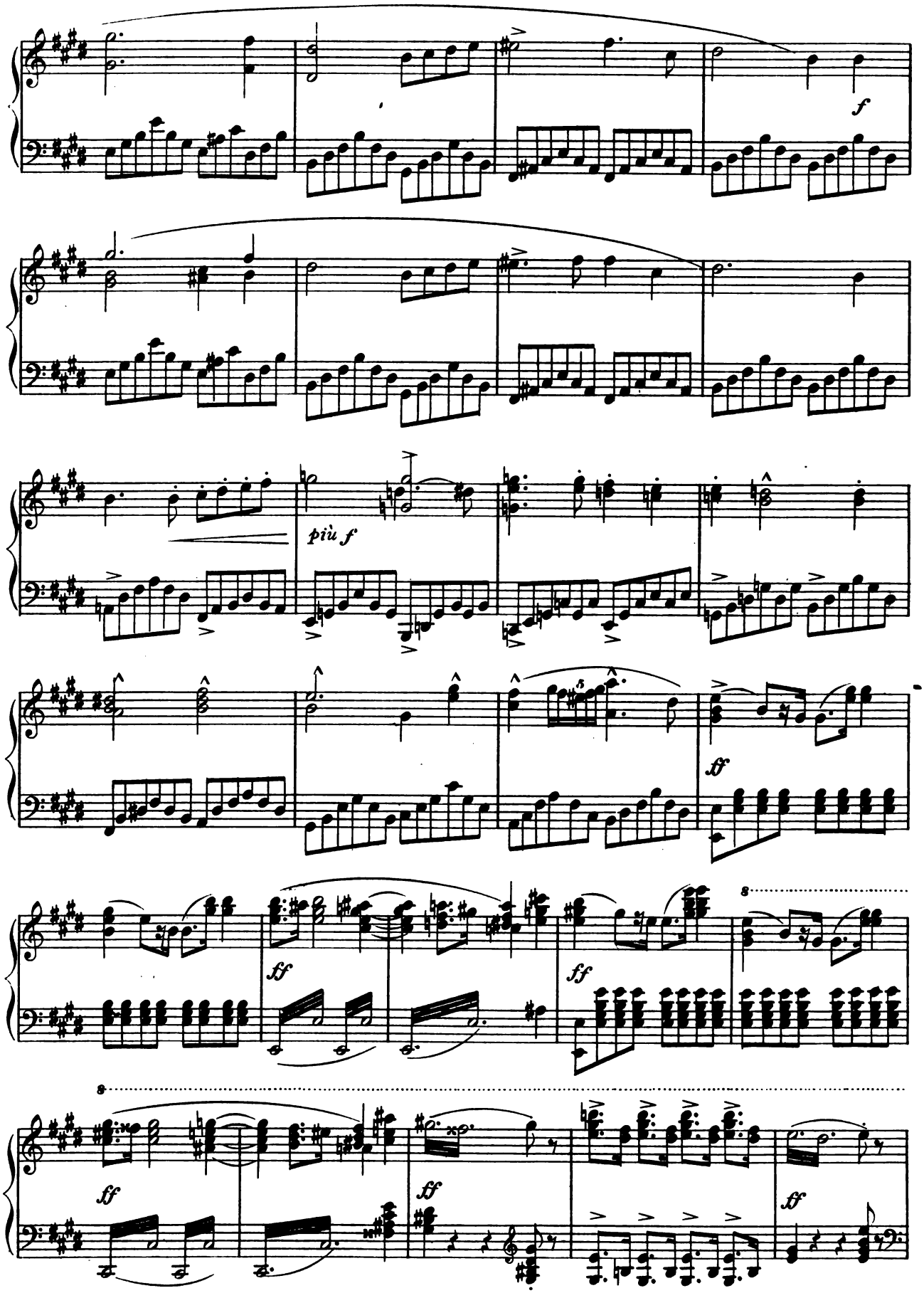
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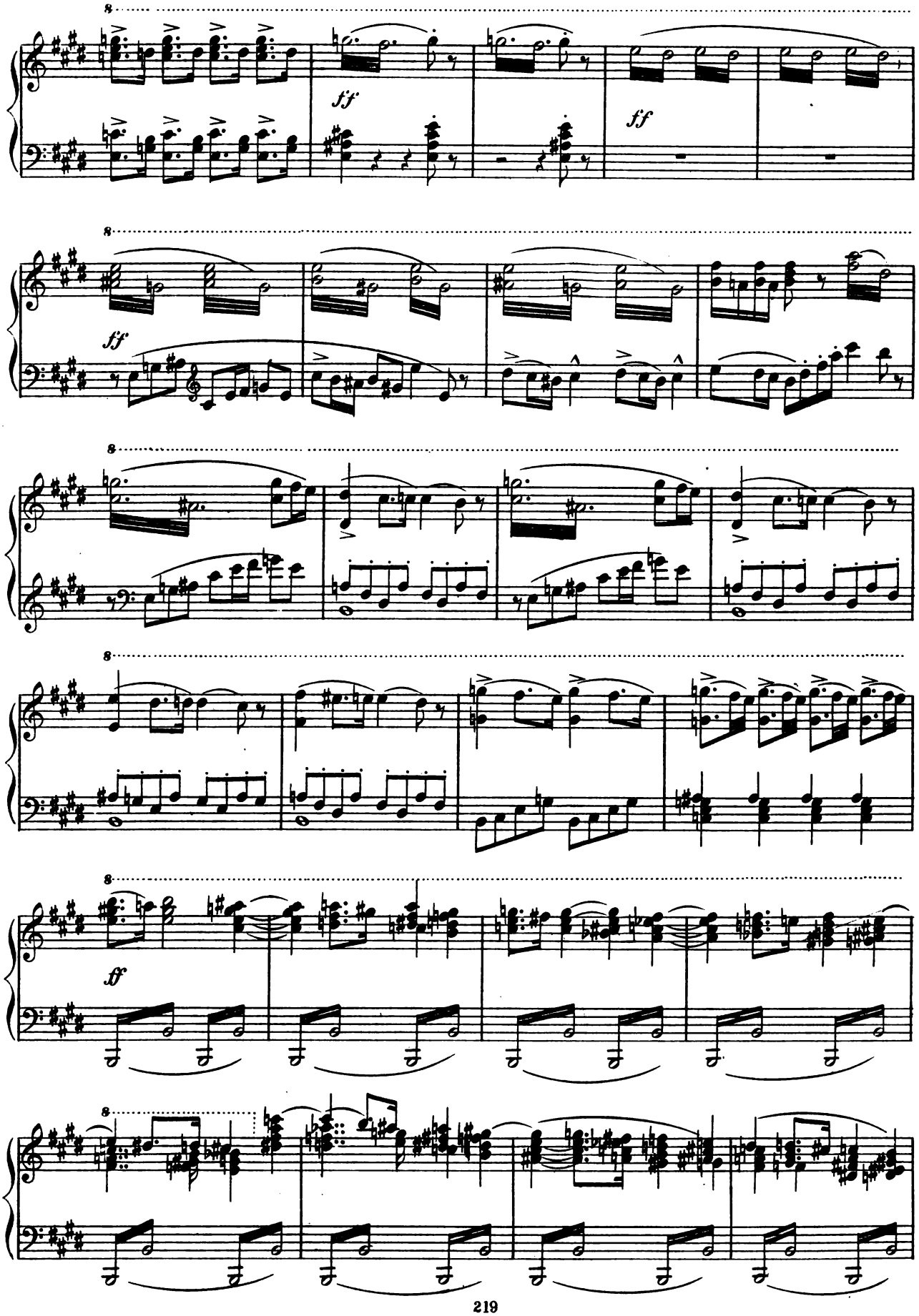
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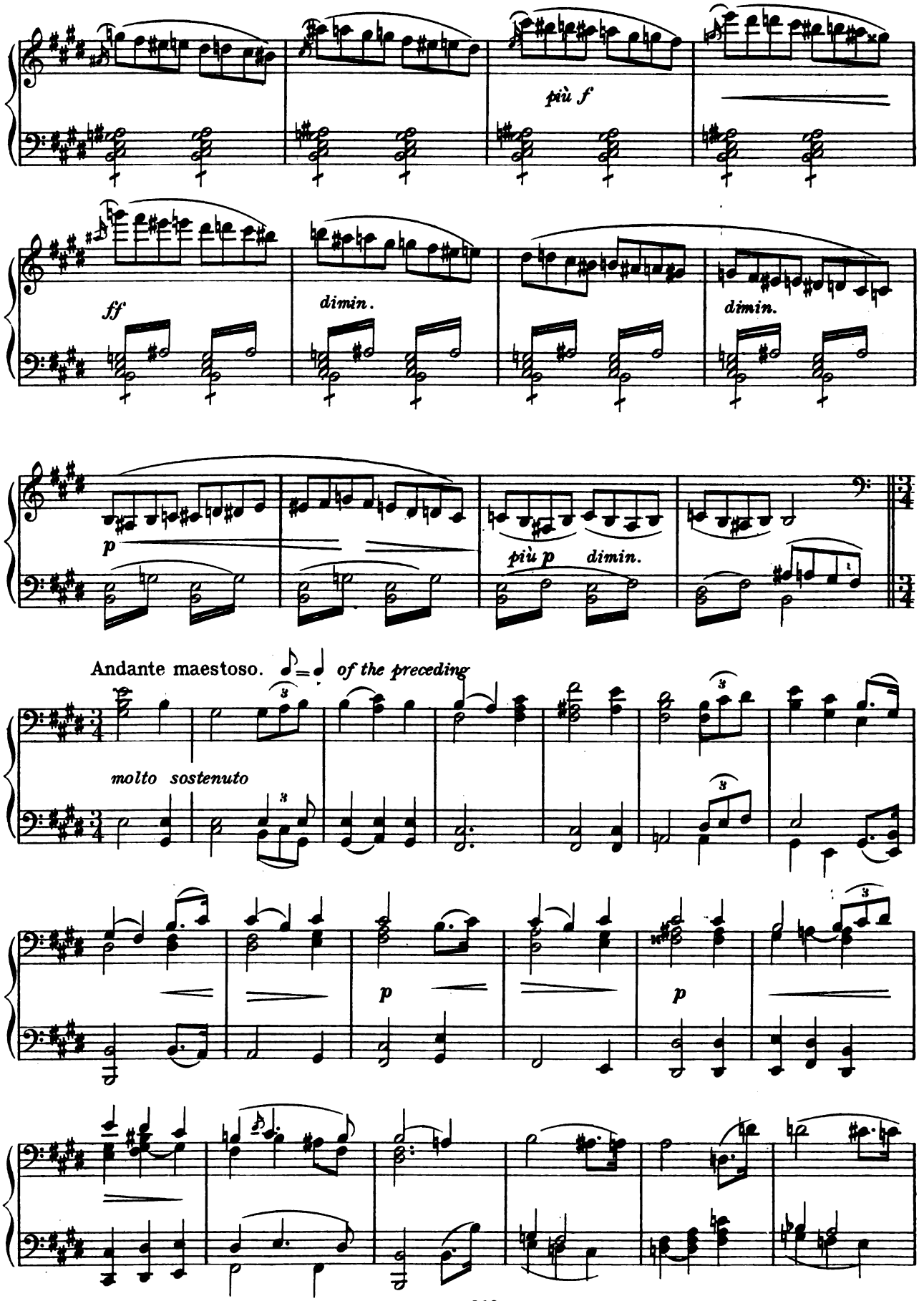
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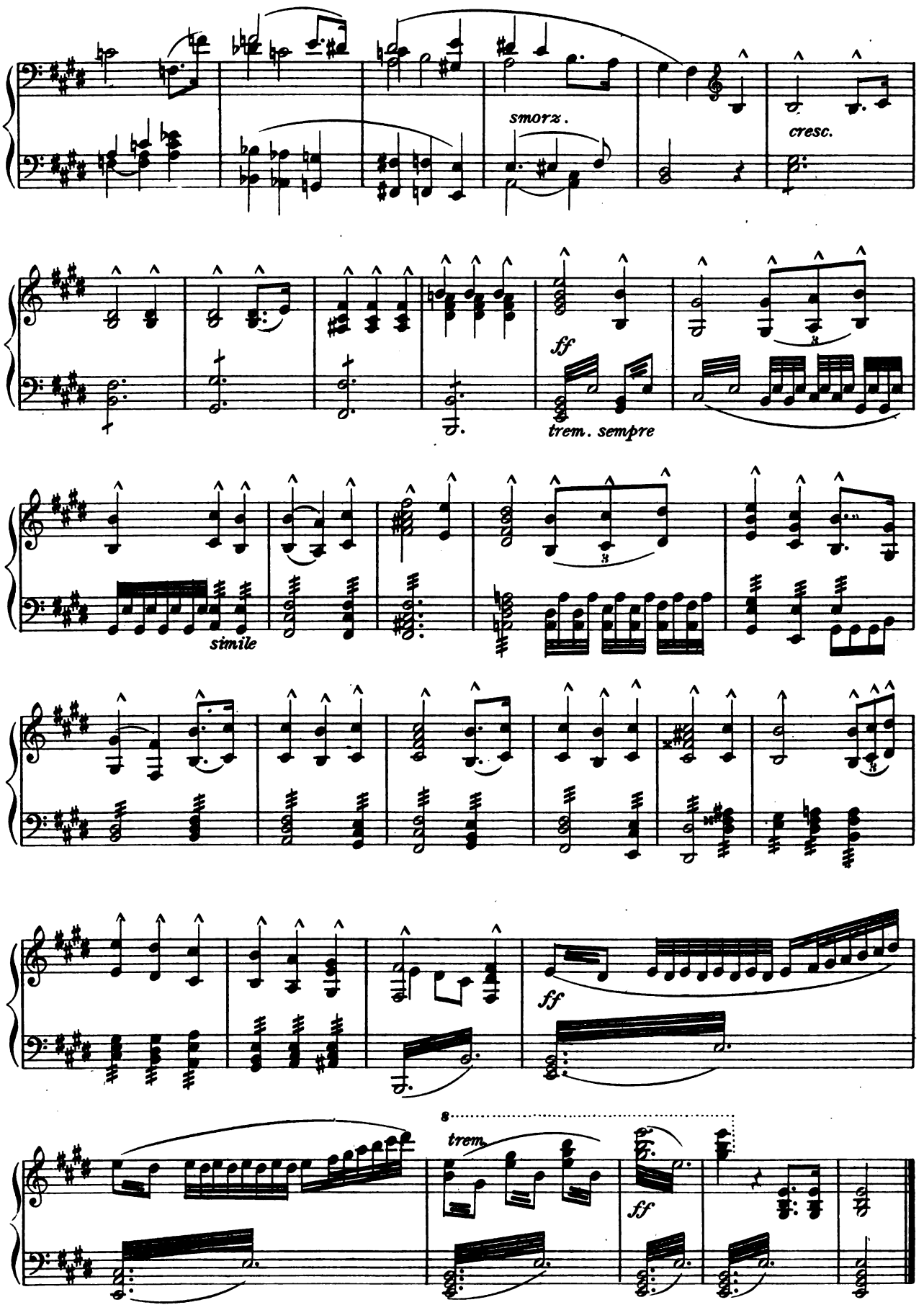
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II. PRELUDE

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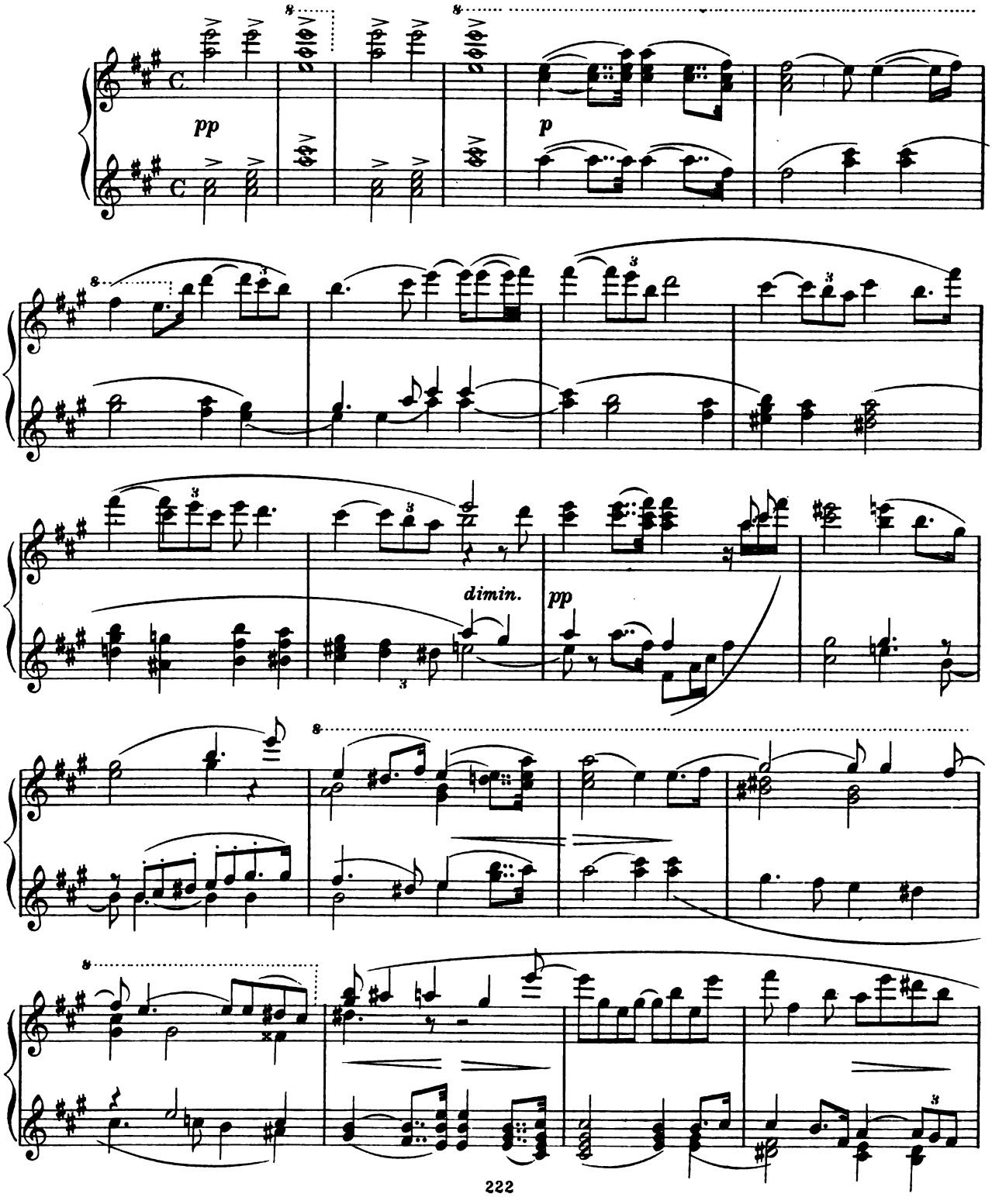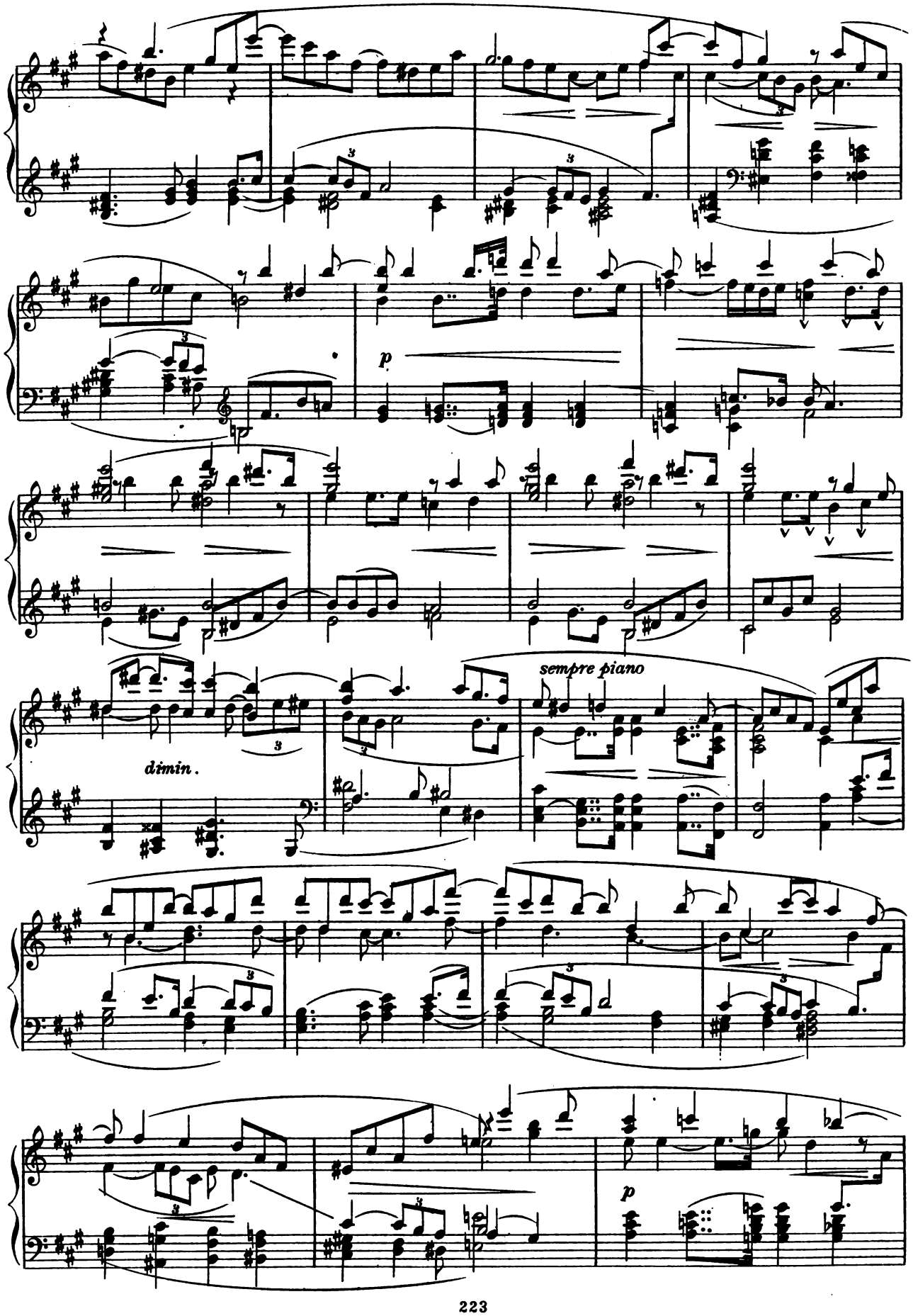
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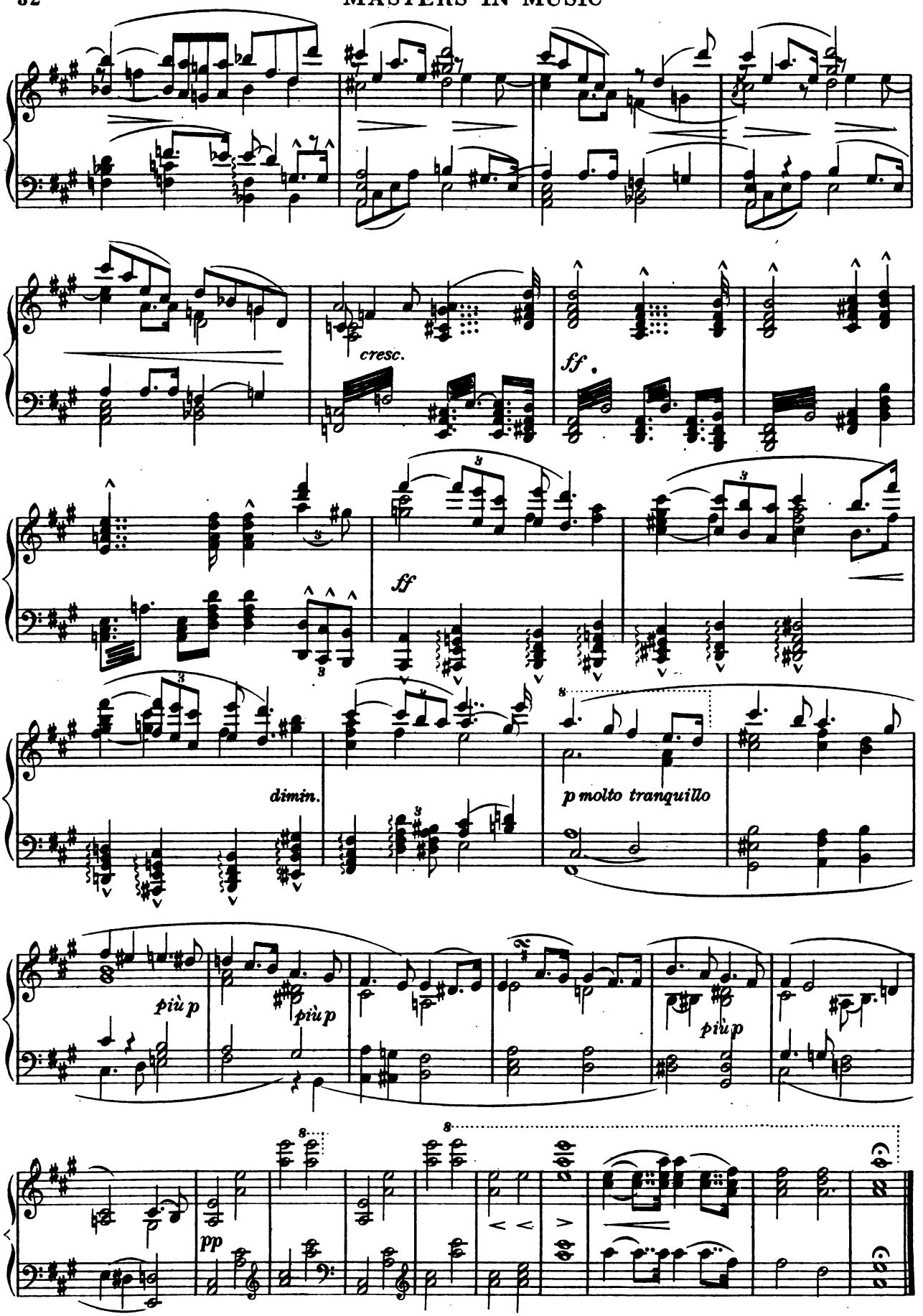
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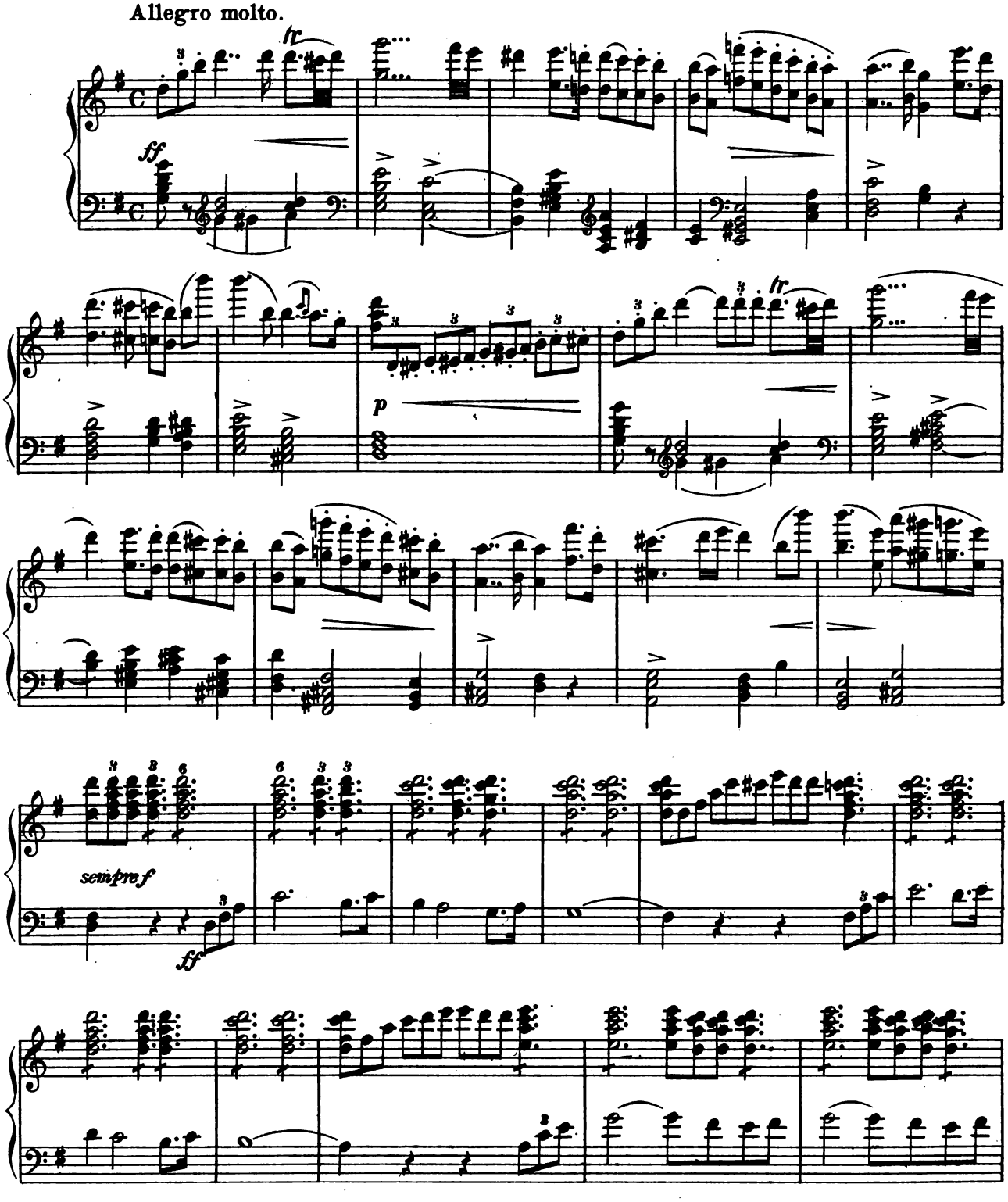
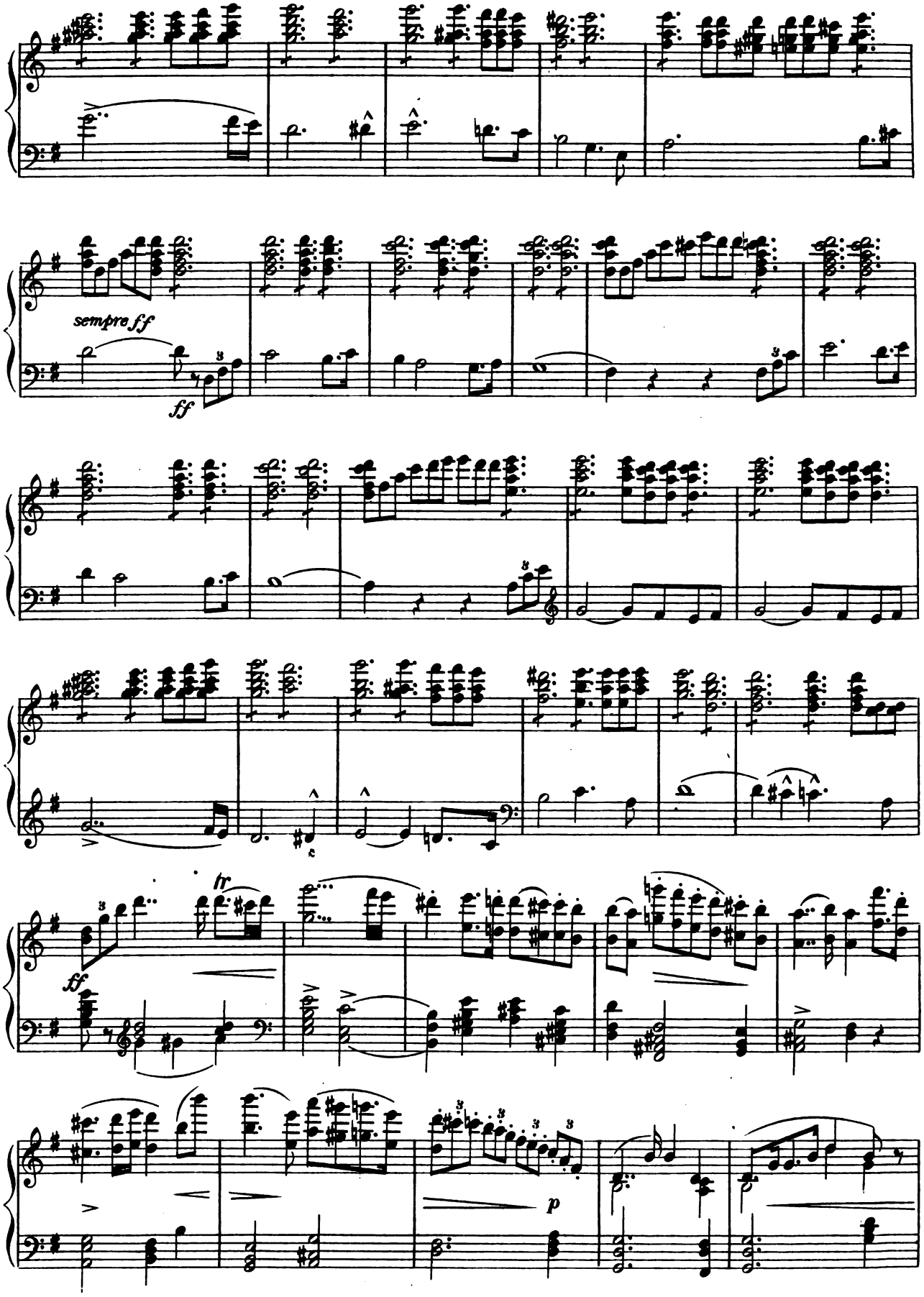
III. Introduction to the Third Act

FROM 'LOHENGRIN'

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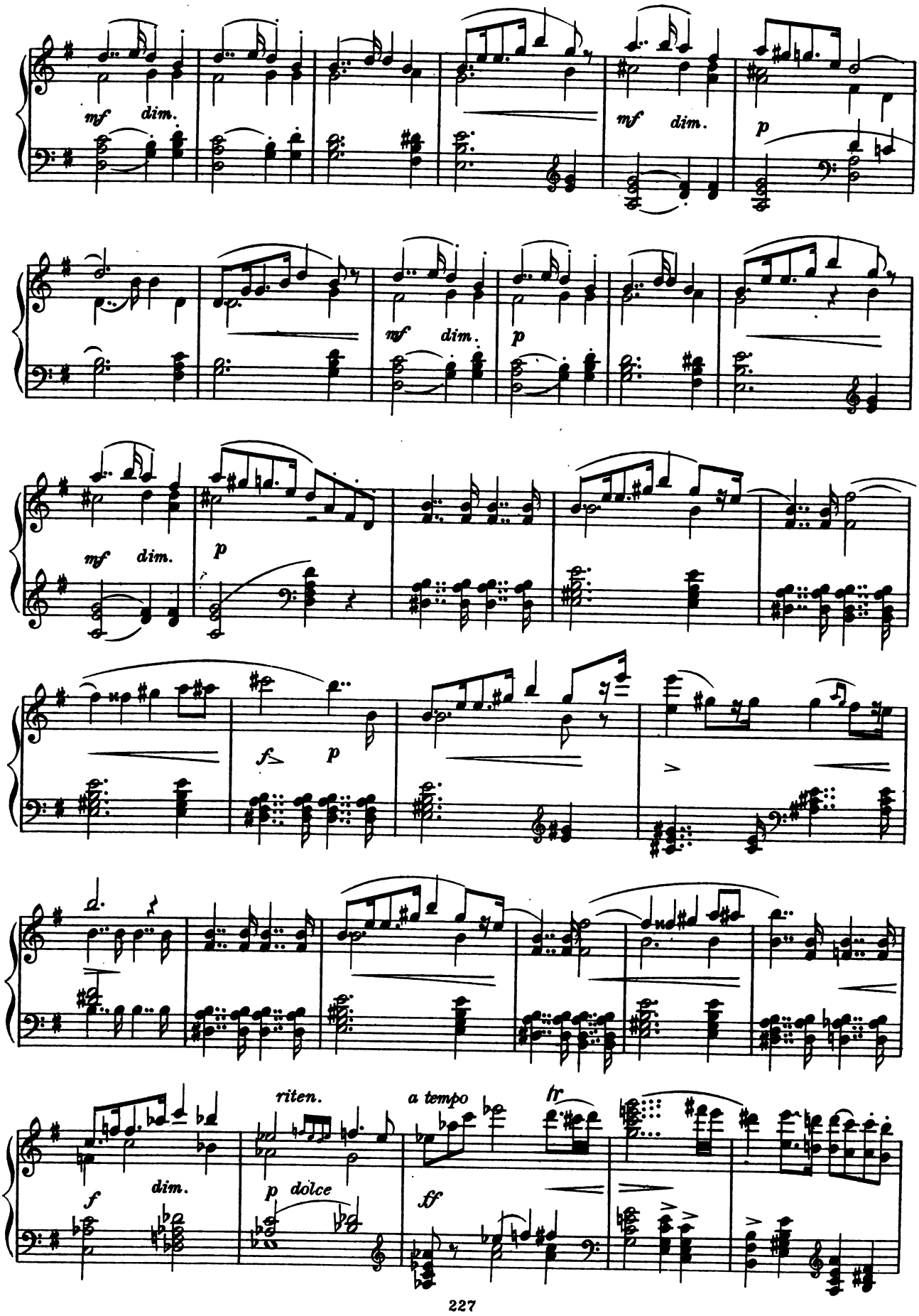
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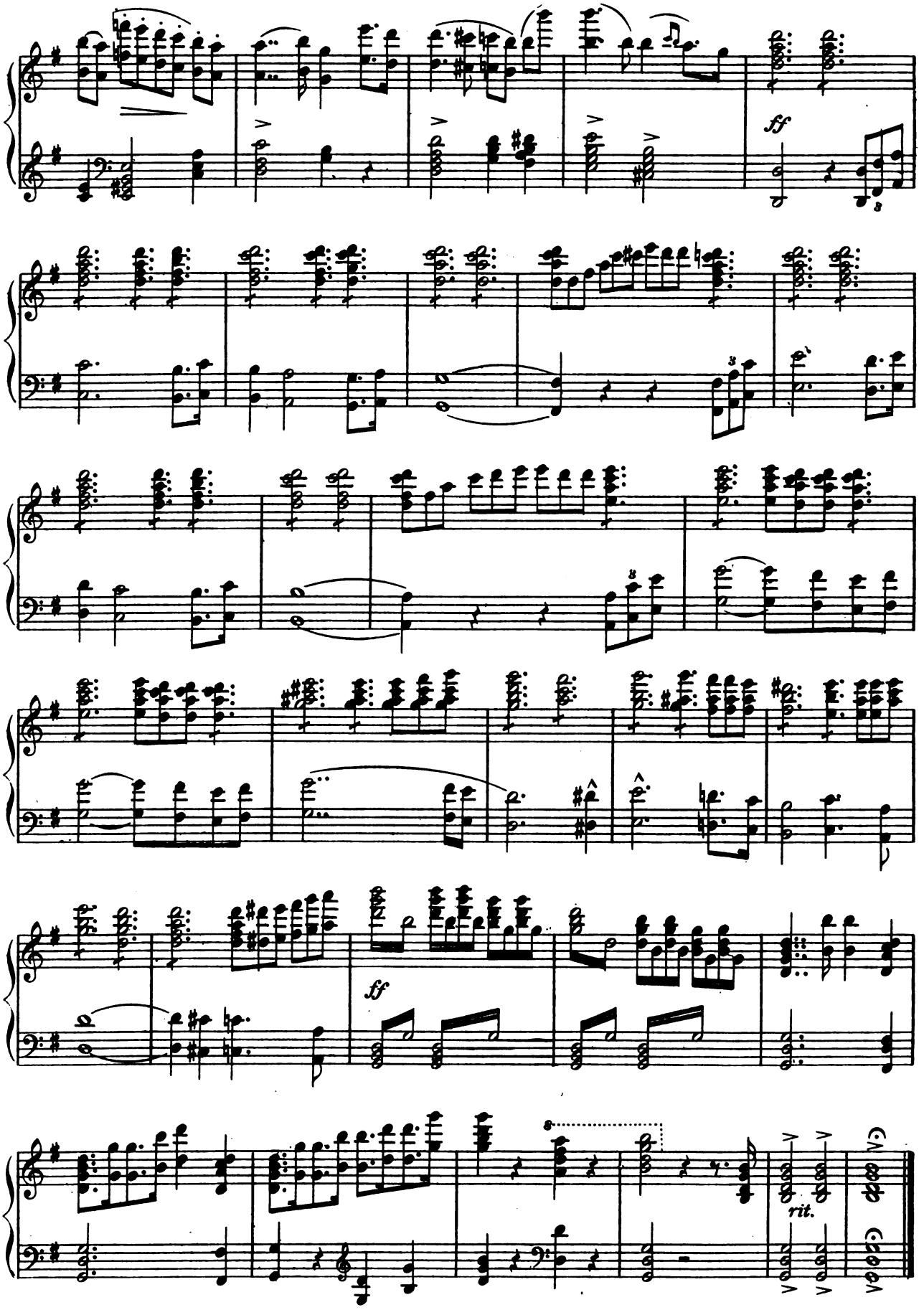
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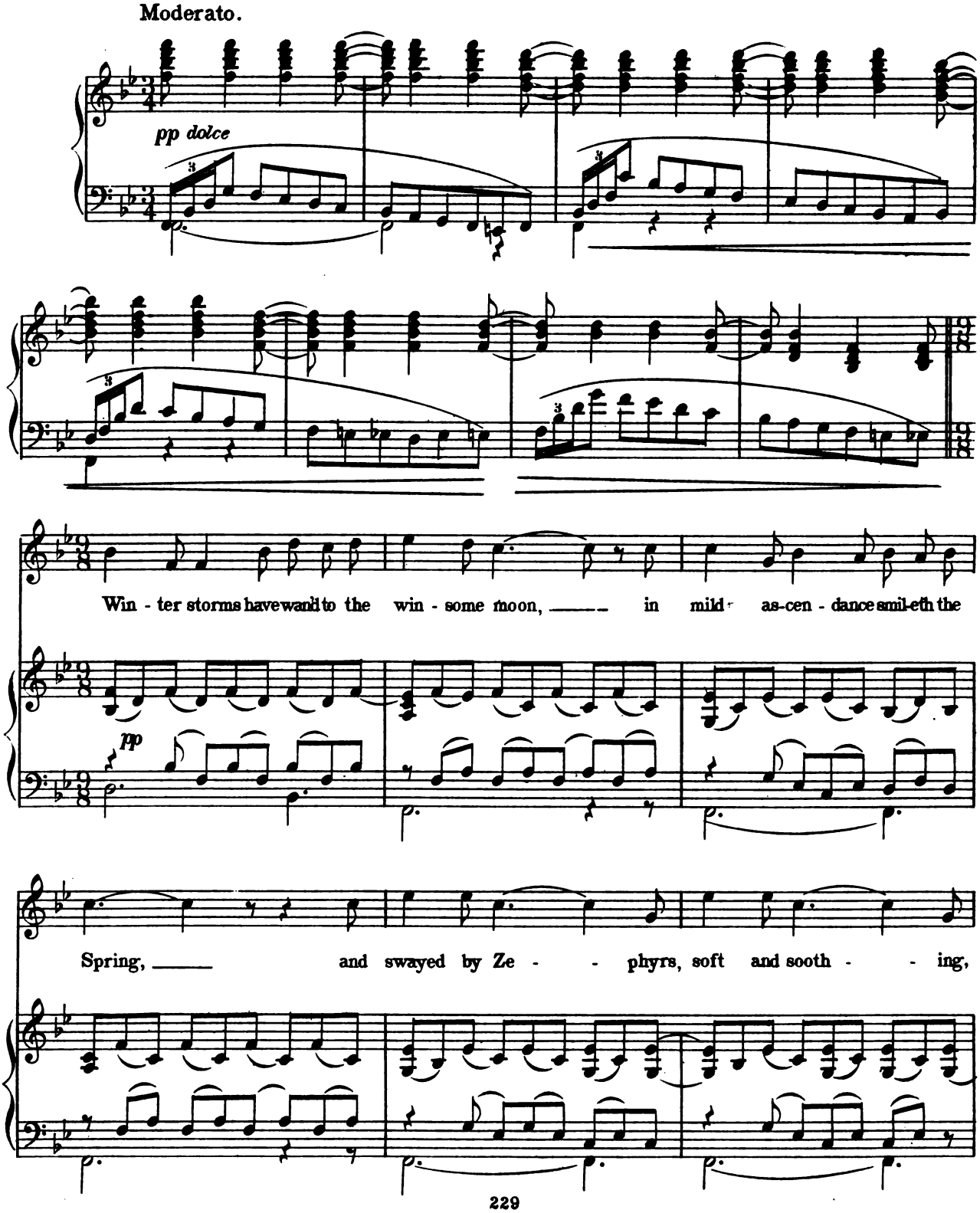
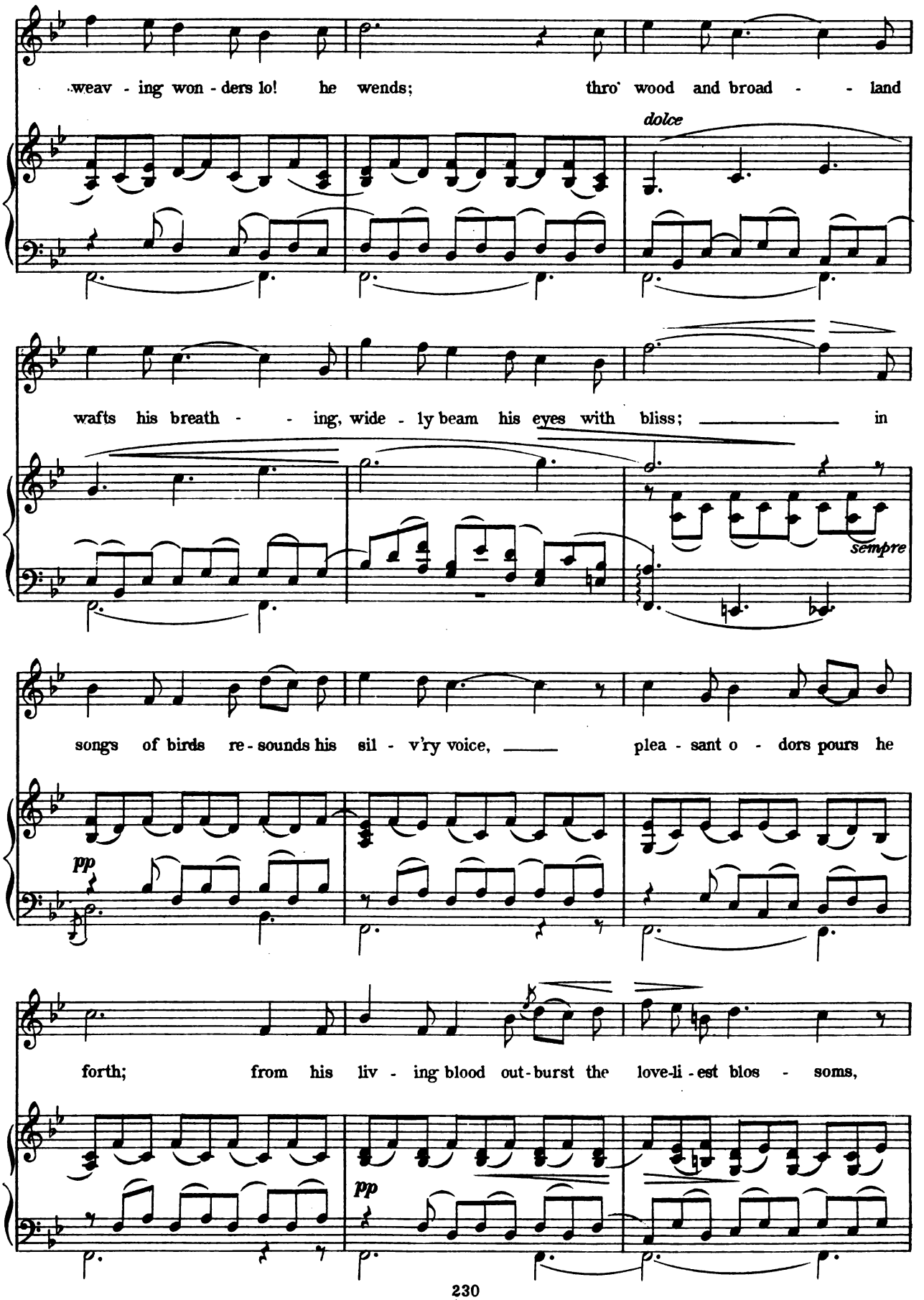
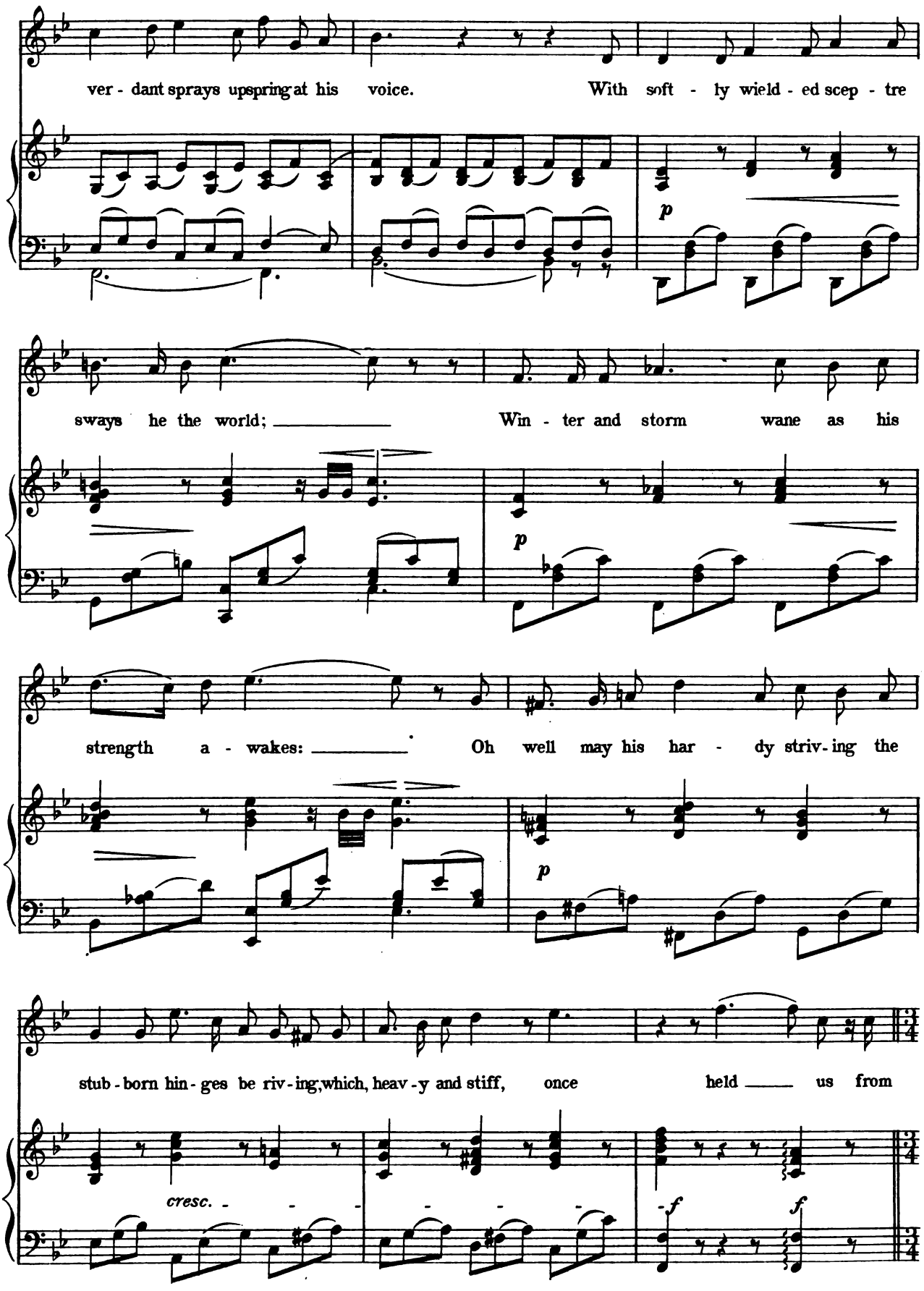
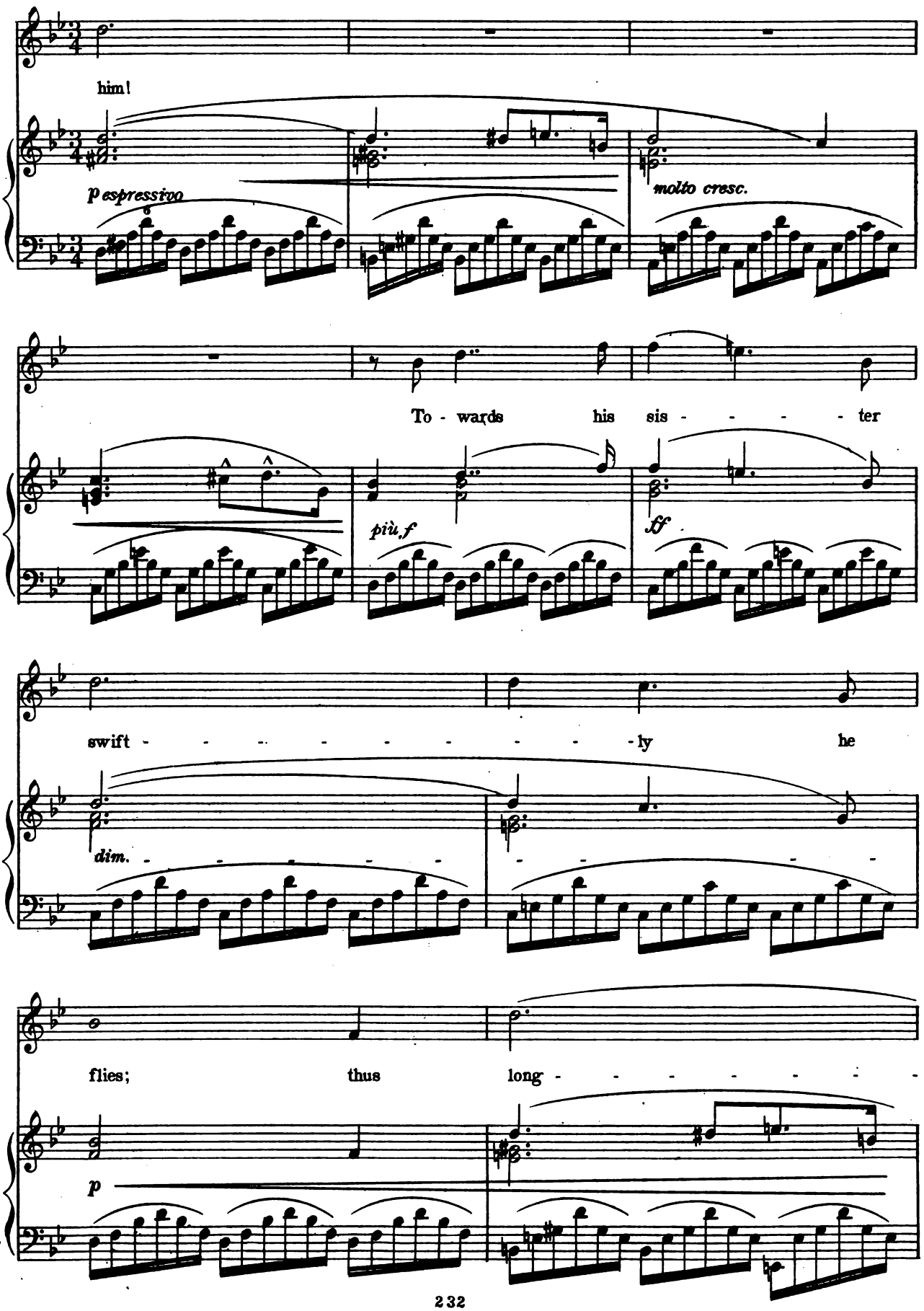
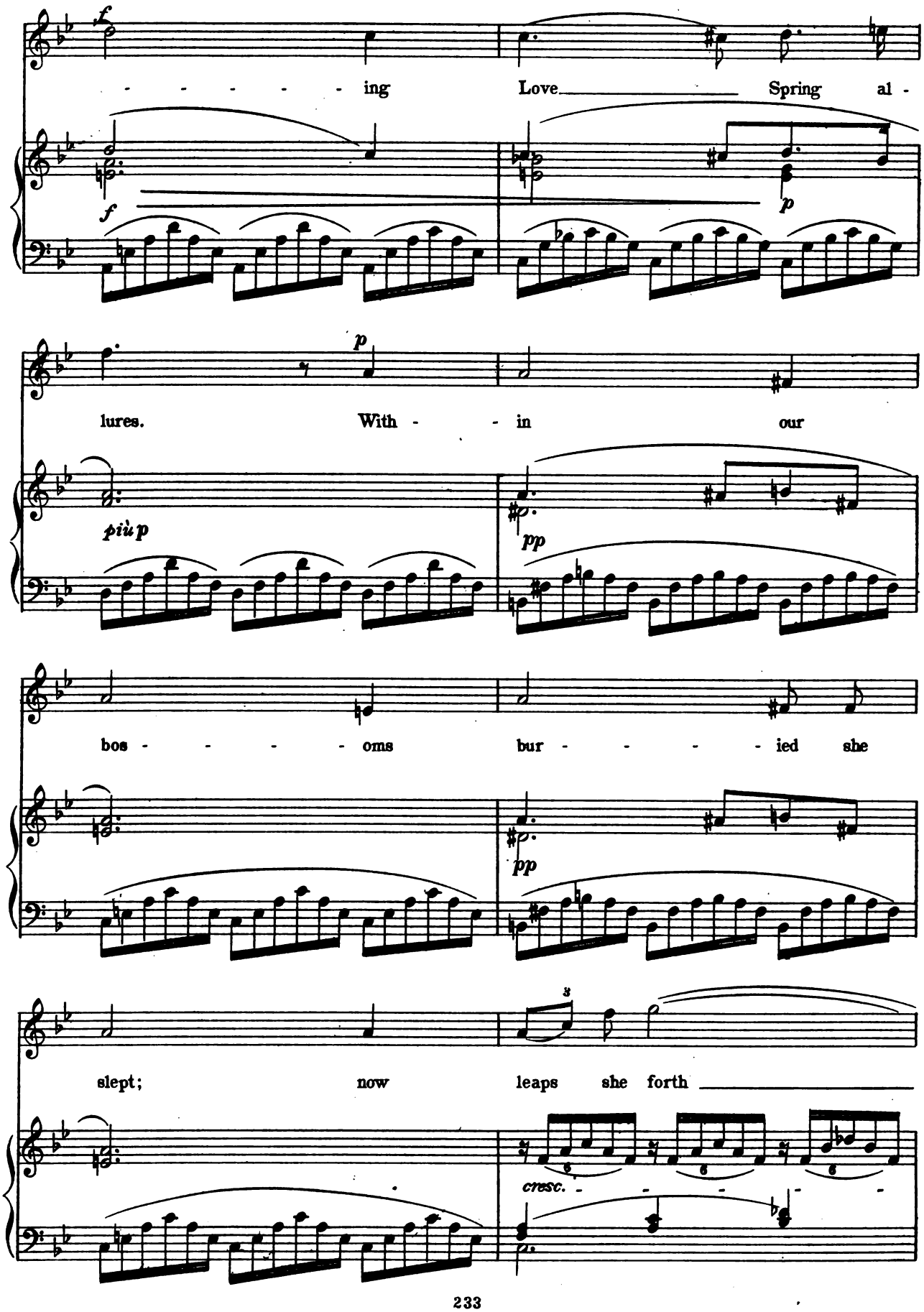
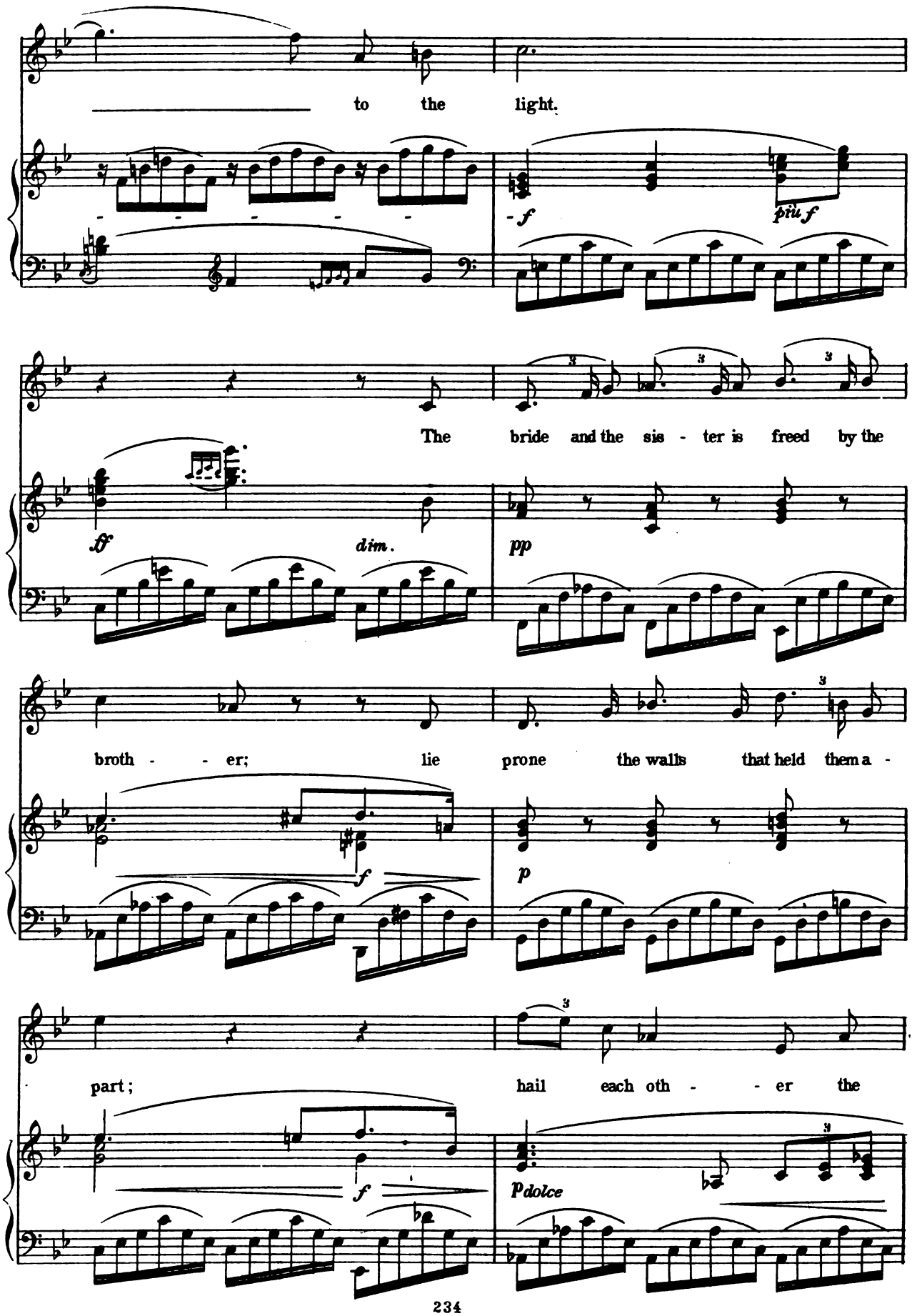
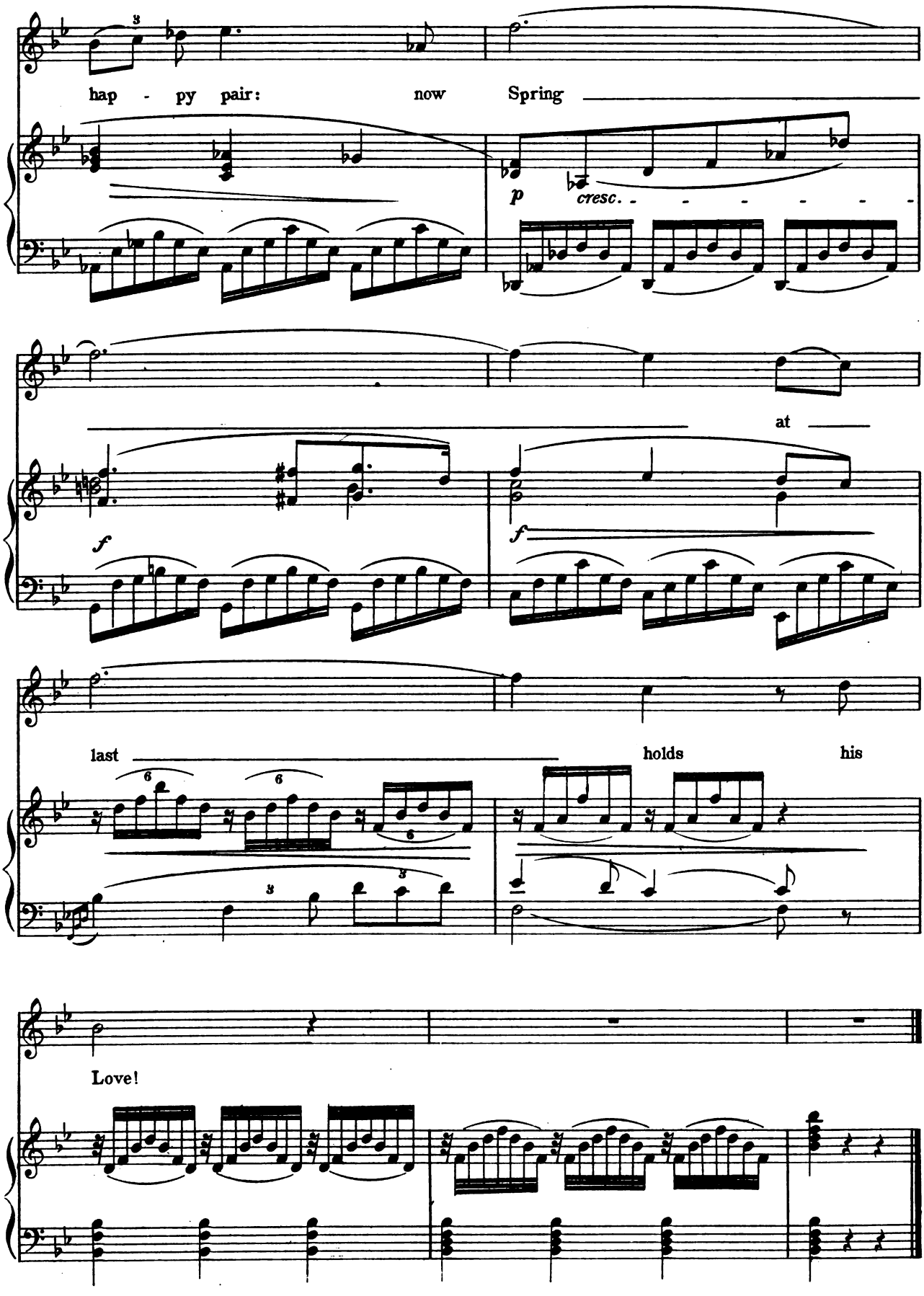
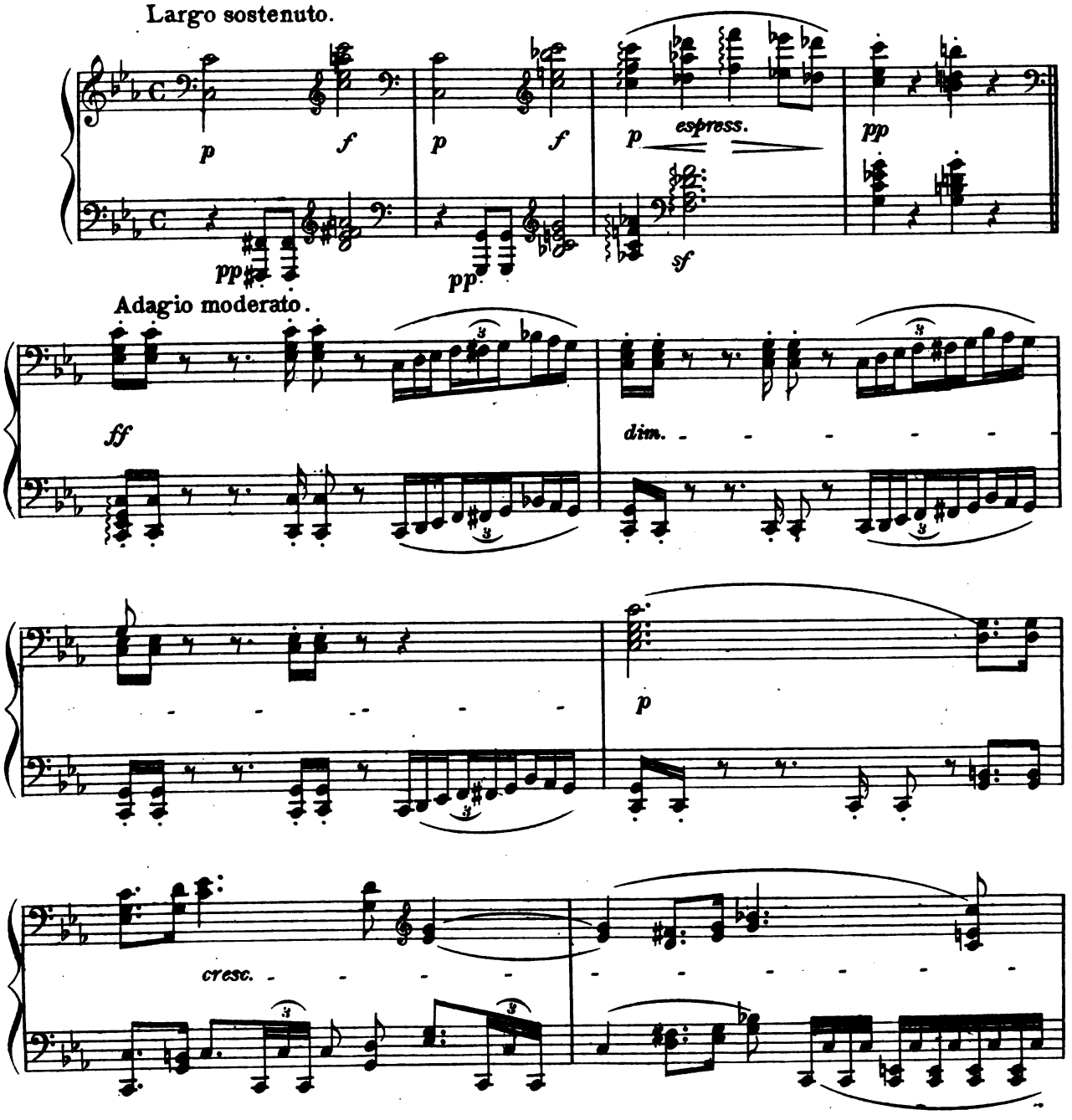
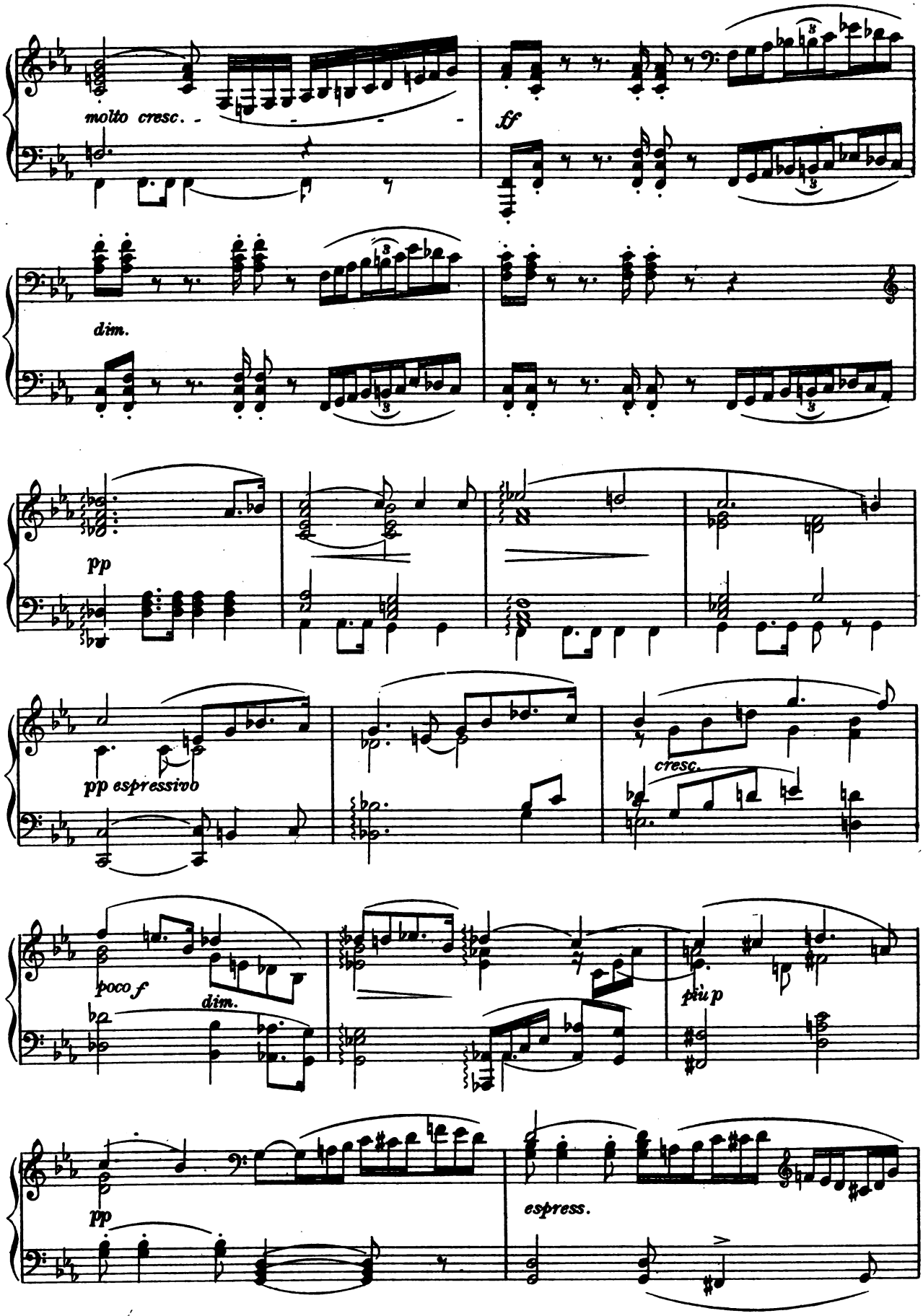
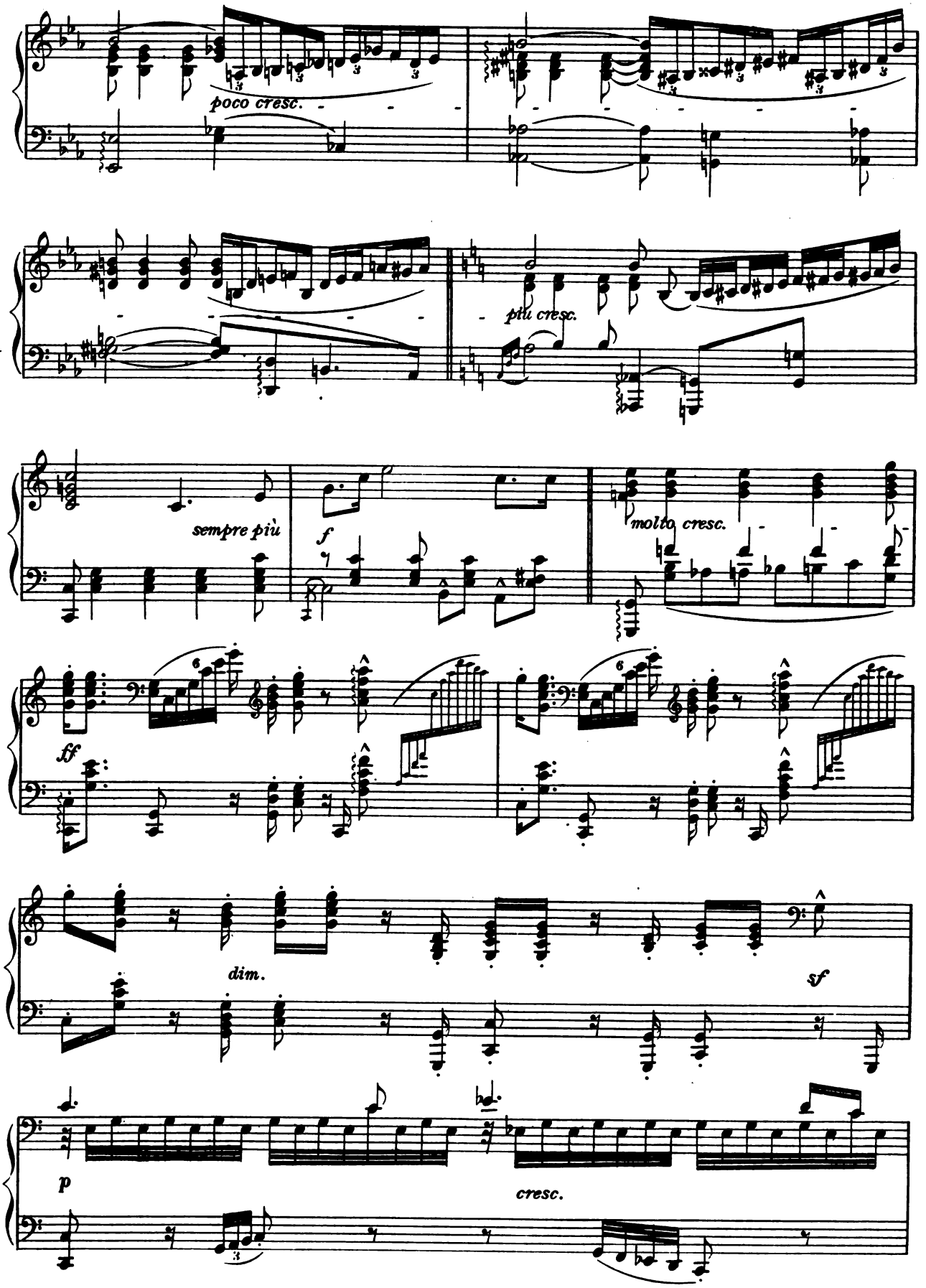
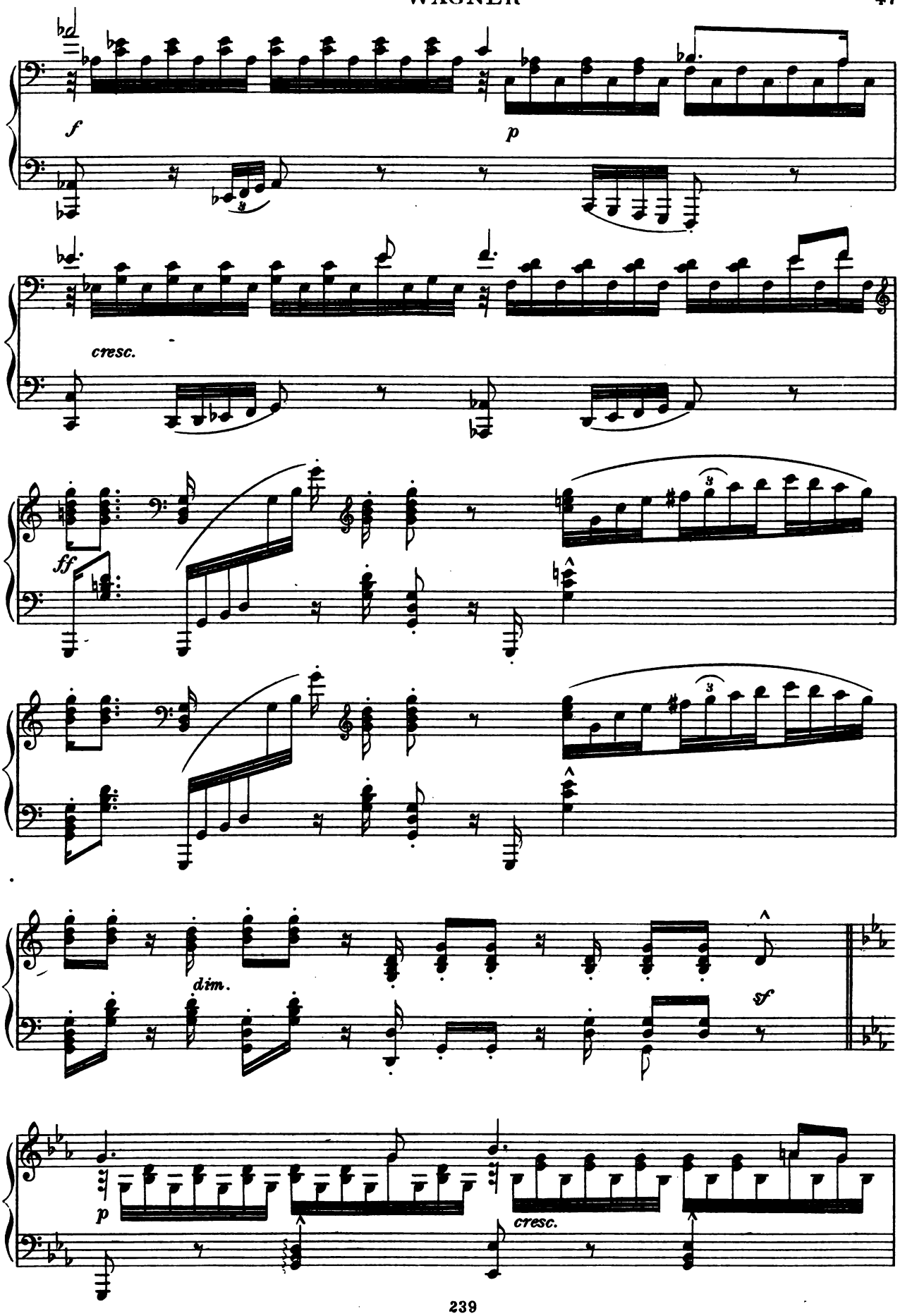
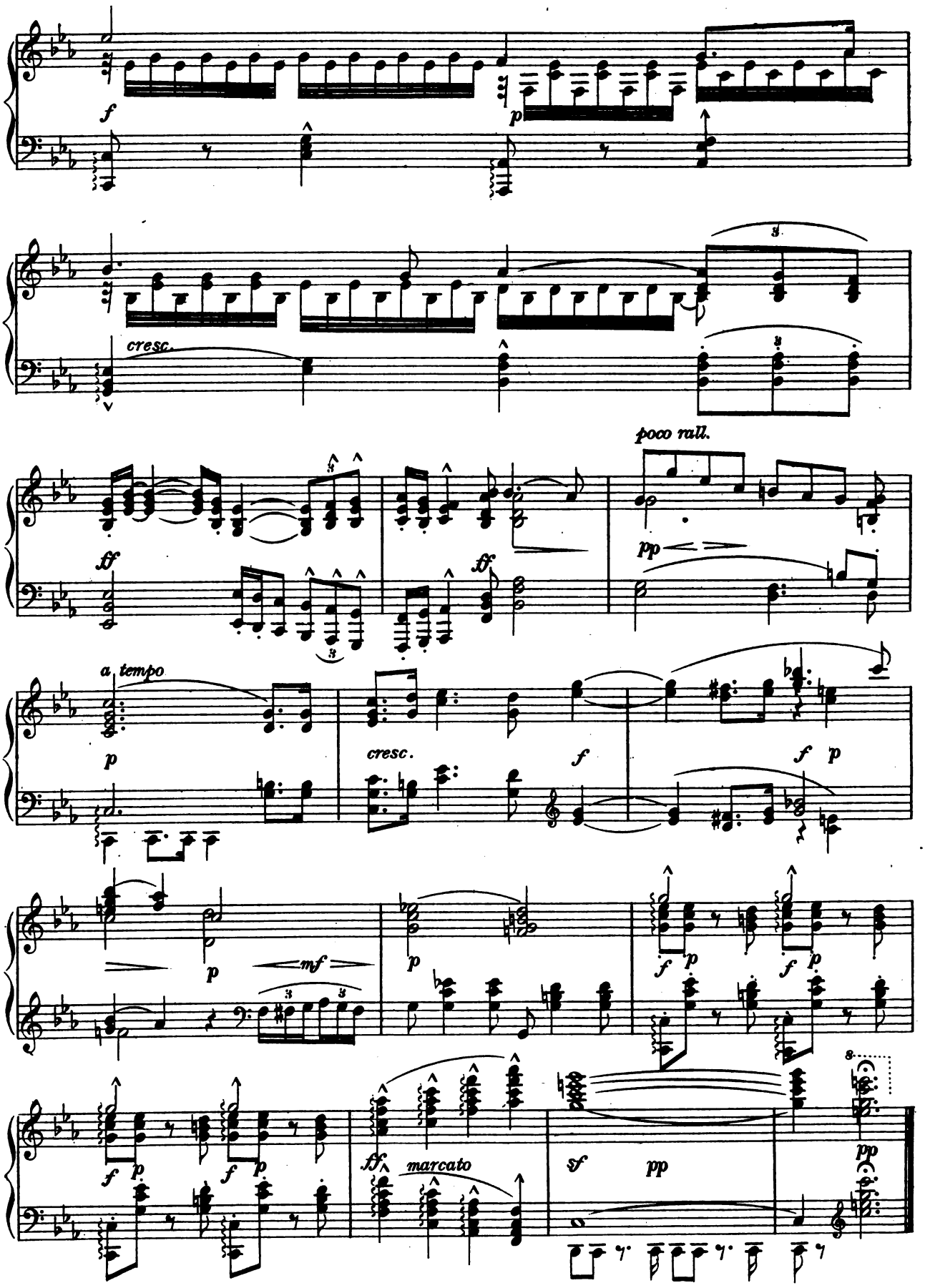
IV. SPRING SONG

FROM 'THE VALKYRIE'

Moderato.
pp dolce
Win - ter storms have wand'ed to the win - some moon, in mild as-cen - dance smil-eth the
pp
Spring, and swayed by Ze - - phyrs, soft and sooth - - ing,

weav - ing won - ders lo! he wends; thro' wood and broad - - land
dolce
wafts his breath - - ing, wide - ly beam his eyes with bliss; in
sempre
songs of birds re - sounds his sil - v'ry voice, plea - sant o - dors pours he
pp
forth; from his liv - ing blood out - burst the love-li - est blos - soms,
pp

ver - dant sprays upspring at his voice. With soft - ly wield - ed scep - tre
p
sways he the world; Win - ter and storm wane as his
p
strength a - wakes: Oh well may his har - dy striv - ing the
p
stub - born hin - ges be riv - ing, which, heav - y and stiff, once held us from
cresc.
f
f

him!
p espressivo
molto cresc.
To - wards his sis - - - - - ter
più f
ff
swift - - - - - - - - - - ly he
dim.
flies; thus long - - - - - - - -
p


f
ing Love Spring al -
f
p
p
lures. With - in our
più p
pp
bos - oms bur - ied she
pp
slept; now leaps she forth
cresc.

to the light.
-f
più f
The bride and the sis - ter is freed by the
ff
dim.
pp
broth - - er; lie prone the walls that held them a -
f
p
part; hail each oth - - er the
f
p dolce

hap - py pair: now Spring
p cresc.
at
f
f
last holds his
Love!

V. FUNERAL MARCH

FROM 'THE DUSK OF THE GODS'

molto cresc.
ff
dim.
pp
pp espressivo
cresc.
poco f
dim.
più p
pp
espress.

poco cresc.
più cresc.
sempre più
f
molto cresc.
ff
dim.
sf
p
cresc.

f
p
cresc.
ff
dim.
sf
p
cresc.

f
p
cresc.
poco rall.
ff
pp
a tempo
cresc.
mf
marcato
sf

MASTERS IN MUSIC

WAGNER

BORN 1813: DIED 1883

RICHARD WAGNER

This last photograph of Wagner, taken only a month or so before his death, gives a strong impression of his intellectual power. It shows the face and general bearing of a man who has known suffering, but who has also brought a great work to a triumphant end.

RICHARD

WAGNER

BORN 1813: DIED 1883

In the previous issue of MASTERS IN MUSIC, which also had Wagner for its subject, his life was related, and selections from his earlier operas, from 'Tannhäuser' to the 'Ring,' were given. In the present number the music is chosen from his later operas, and representative criticisms of his aims and results form the bulk of the text-pages.

Edward Dickinson — *'The Study of the History of Music'*

WAGNER not only professed to be a reformer of the opera, but also tried to show how dramatic art might be made the mirror of the forces that work for progress in human life and at the same time contribute to the elevation of society through its convincing presentation of the loftiest ideals. He conceived the music-drama to be the highest form of art,—a means by which man may be revealed to man as he is and as he may be. Wagner's musical works were created under the stimulus of this enthusiasm, and his critical writings were designed to make his purpose apparent to the world and to prepare the public properly to comprehend his works in their every detail. This recognition of Wagner's purpose is necessary to a proper understanding of the man and his life. Although his music and poetry must stand or fall, like all art work, by their own inherent quality as pure art, yet judgment cannot be justly passed without taking, for the moment at least, the composer's own point of view, and comparing the product with the motive.

As respects the character of Wagner's works his aim was (1) to make the opera a serious and noble form of art, instead of a mere plaything, or a means of producing temporary excitement; (2) to treat upon the stage subjects which had moral and intellectual as well as æsthetic value, and to create personages who could be recognized as genuine and representative; and (3) to raise poetry, music, action, and scenery to the highest possible completeness and power, and to unite them all on equal terms for the production of a concentrated and immediate impression upon the emotion.

Wagner proclaimed himself a reformer of the opera and the creator of a new art construction, the lyric drama. Why was reform necessary? What was the thing to be reformed? The answer is to be found in the history of the Italian, French, and German opera. [See MASTERS IN MUSIC, Parts 3, 7, 9, 13, 19, 28, 32, and 33.] The radical error in the opera, as Wagner sums it up in his 'Opera and Drama,' is that whereas the dramatic element should be the *end* and the musical element the *means*, in the opera the musical effect was always the end and the drama the means. That there is a greater unity among music, verse, action, and scenery in the operas of Wagner than in the operas of any other previous writer must be granted at once, and the first question should be in regard to this unity and how it is effected.

The attempt to merge poetic form and musical form, poetic rhythm and musical rhythm, produces a kind of melody that is, if not absolutely original, a complete logical development of a style of "continuous music" already found among previous composers, as, for example, with Weber in 'Euryanthe.' The instinct of composers has always been towards a loosening of strict periodic form and a freely flowing composition in highly emotional situations (cf. the final scene between Don Giovanni and the statue in Mozart's opera). In conventional opera forms the rhythmic laws are essentially those of abstract music; Wagner directs his persistent attack upon the aria as an outcome of the dance, and as utterly inadequate to true dramatic expression. With Wagner the melody is "composed poetically."

The effect upon melody of this renunciation of the traditional laws of musical form is shown upon every page of Wagner's later scores. We find a prevailing declamatory character, accompanied recitative raised to its highest power, absence of vocal ornamentation, avoidance of complete cadences, exclusion of set forms of tune, fusion of the recitative and melodic styles, persistent modulation. There is nothing to prevent an instant change of key or rhythm at any point; the music reflects the slightest shift of movement, mood, and situation upon the stage. This is Wagner's "endless melody," running sometimes through a whole act without a break, at times rising into the most impassioned strains of regulated tunefulness, again sinking to a monotonous intoning; a musical current without form in the established sense, but still highly organized on the basis of the poetic movement, completely pliant to the composer's will, expressive to the minutest detail. The form of the whole is poetic, not musical, form.

The tendency in later opera history to expand the power of expression that lies in the orchestra and to lead it into the heart of the situation and the text—a development inevitable in view of the progress of symphonic music—reached its climax with Wagner. That he entirely subordinated the voice to the orchestra is asserted by some and denied by others. He certainly enhanced the function of the orchestra beyond all precedent. The leading melodies are not in the voice part, but in the instrumental;

the voice melody is woven into the orchestral texture, obligato fashion; it may be below or upon the surface of the concurrent sound. The orchestra's function is twofold,—to render emotion and to depict situation and movement. Wagner does not so much attempt to suggest individual temperaments as fundamental passions and motives in all their oscillations. For example, it is not Tristan or Isolde as a distinct personality that he strives to depict, but *love* as a quality, ebbing and flowing under various conditions.

As a "musical scene-painter" Wagner's supremacy is not denied even by his adversaries; in reinforcing the effect of a striking situation or picture by the orchestra he stands alone among opera-composers. His resources of melody, harmony, and tone-color are always completely adequate; his audacity in bringing upon the stage the tremendous catastrophes and gigantic personalities of the Norse myth is fully justified by his boundless command of every orchestral resource. Take the final scenes in 'The Rhinegold,' 'The Valkyrie,' 'The Dusk of the Gods,' as cases in point. His climax never fails; musical effects accumulate until the primal forces of nature seem to have taken voice. And such music is not simply sensational and panoramic; it is upon the significance of these scenes, the emotion with which they are surveyed, that the composer's thought is fixed.

The mutual relations of music, verse, and action in the Wagnerian scheme are also established in a mechanical and systematic manner by the use of what are known as "leading-motives" (*Leitmotive*). A dramatic plot contains certain personal and impersonal elements,—acting personages, inanimate objects that furnish occasion or means of action (such as the caskets in 'The Merchant of Venice,' the sword in 'Siegfried'), controlling emotions (love, anger, ambition, etc.), abstract principles (such as justice, freedom), and so on. These dramatic elements may be called the dramatic motives. In Wagner's dramas all these dramatic motives have each a counterpart in a peculiar musical phrase, which at its first appearance is associated with the poetic motive, and reappears whenever the idea is given by words, or appears before the eye, or when for any reason it is desirable to suggest the idea to the hearer's mind. These leading-motives have often an obvious appropriateness to the related object or conception (e.g., motive of Loge in 'The Rhinegold'), often the association is arbitrary (e.g., motive of the ring). These motives are in the great majority of cases given by the orchestra, rarely by voices.

In Wagner's later works the whole texture of the score is composed of developments, reiterations, and combinations of leading-motives. So far as suggesting a former idea by repeating a characteristic melody is concerned, the device is not original with Wagner. It is prominent in Weber's 'Der Freischütz,' suggested even in Mozart. Wagner was the first to make the leading-motive the whole basis of his musical structure. The gist of the whole matter is, however, that these phrases are not always

exactly the same; when the relations of their poetic counterparts are altered they also change in harmony, tempo, rhythm, or even in some of their notes. The affinity between two ideas may be suggested by a resemblance of their leading-motives. Motives are combined to express association of ideas, are broken off to indicate interruption or destruction; they are used for warning, consolation, recollection, prediction, etc. In each of Wagner's greater works there is a predominant leading-motive which is connected with the central dramatic factor (e.g., the ring in 'The Ring of the Nibelung,' the Holy Grail in 'Parsifal').

It must not be supposed that Wagner uses leading-motives merely to tell the audience what to see with their mental eyes, as though the orchestral score were a sort of picture-book. The Wagner analysis books are responsible for this defective notion — they give names to the leading-motives which are in most cases merely fanciful, not thought of by Wagner. His especial aim was to give his music, otherwise vague and formless, a cohesion and organic plan, as a symphony writer builds up his work upon the development of leading themes. There is a close analogy here, Wagner simply using his motives in such a way that the music is tied to the words and action instead of bringing in the motives at random. In fact, he distinctly announces that his music is the Beethovenian music developed, expanded, and applied to dramatic purposes.

Wagner's works offer the most beautiful tableaux that the history of the stage can show. He employed all the acquired skill of the scene-painter and stage carpenter and machinist, and also demanded much that was novel. The scene in the Grail castle in 'Parsifal,' the mountain and forest scenes in 'The Ring,' have no parallels for beauty and similitude. Wagner almost revolutionized the art of stage-mounting. Many devices for producing illusion are remarkable for cleverness. Others are in the very nature of the case unsuccessful, as for example the flight of the valkyrs through the clouds, the immolation of Brynhilde, the forest bird in 'Siegfried.' Scenic brilliancy with Wagner is, however, not an end in itself, but a means. It is not merely decorative; it gives to the actors their natural environment, it brings to the eye an impression in harmony with that conveyed by words, action, and music. So with all accessories; no other writer for the stage ever exercised so rigid a scrutiny over every detail of costume, decoration, and mechanism. The impression upon the eye was to him no less a matter of concern than that upon the ear, and in the union of these impressions there must never be the slightest friction or divergence.

In the latest developments of the art of orchestration Wagner is one of the leaders and masters. The service he demanded of the orchestra required an enlargement of its powers. In his treatment of the orchestra for dramatic purposes he built on Weber and Meyerbeer, drawing many useful hints from Berlioz. For technical illustrations of his methods of obtaining tone-color for the purposes of description and expression the student is referred to the text-books. Certain broad features which have

to do with the general expansion of orchestral writing may be indicated here. For example, he often divides the strings into many parts; the wind instruments are grouped, not in pairs, as in the classic orchestra, but almost always in threes or fours (three flutes, two oboes, and an English horn, addition of the bass clarinet), in order that full harmonies may be obtained with instruments of one tone-color, attaining also greater sonority and firmness; the brass instruments are increased in number,—six or eight horns, four trombones; a complete family of tubas appears; the trumpets are reinforced by the brass trumpet. It may be said that his orchestra is composed of little orchestras containing instruments of the same timbre; in uniting, contrasting, dividing, in novel combinations, his ingenuity is exhaustless. Instruments not commonly used in the orchestra are added for necessary effects of illustration—his six harps are famous in operatic annals. He employs the percussive instruments—kettle and bass drums, cymbals, triangle—with moderation. It is not only a new orchestra that appears in Wagner's scores, but unheard-of powers are discovered in the old instruments, and an unexampled virtuosity is presupposed on the part of the players.

The supreme greatness of Wagner's musical genius is now almost universally recognized. The question that remains concerns the value of his musical style and method as a model for other composers. It may safely be said that imitation of Wagner can only lead to failure. His genius was equal to his problems, but no other may safely wield the thunderbolts of Jove. He has not formed a school; it is generally felt that Wagner's was a mind altogether exceptional, and that his theories in their details, as he carried them out, are not of universal validity. Nevertheless, his works, both dramatic and literary, are an inexhaustible storehouse of instruction and suggestion to composers, whatever may be the methods and tendencies of the future. Speaking in the broadest sense, Wagner's conception of the mutual relations of music, poetry, and action will henceforth remain the basis of the opera.

Edmund Gurney *'Tertium Quid,' Vol. I*

COLOR has become the bane of music, and Wagner and his orchestra have been one chief cause of its becoming so. "But surely," it may be objected, "you cannot reckon it against Wagner that he could not produce his effects without an elaborate orchestra, any more than you could reckon it against Wellington that he could not have won Waterloo without the Prussians: he never meant to." Perhaps not; but that some most legitimate effects absolutely demand an orchestra is no contradiction to this far more important fact,—that all great composers have won recognition simply and solely by strains which will outlive the hour of performance; which, even if scored for an orchestra, can dispense with the present blaze and actual sonority of orchestral presentation; adopting, it may be.

some humbler guise, or else asserting themselves to the purely inward ear in the full uncontrollable glory of their form. Such quiet moments may outweigh the tedium of many a sonorous evening. And, indeed, such music as about ninety per cent of the bars in 'The Dusk of the Gods' makes an addition to the sum of human happiness which no one whose personal predilections do not swamp his arithmetic could compare with that of any single *morceau* of 'Don Giovanni' or any single page of 'The Messiah.'

"But has not Wagner," it will be said, "produced such vital strains?" Of course he has: if he had not, we should not be talking about him. They are what give him a lasting place among the great—were they more abundant in relation to his whole production, one might say among the greatest—of the musical hierarchy; but unfortunately they are just exactly *not* what his theories support or account for, and just exactly *not* what is representative of his influence on others. No one, after marveling at the opening tune of 'Tannhäuser' or the opening act of 'The Mastersingers,' goes home and writes a twin to it; but it is only too easy to take the hint that bits of impressive or attractive motive are things as important to economize as they are hard to make; and that the public will enter no protest if the gaps between them are filled up with declamatory odds and ends. . . . Why spend time racking one's brain like Haydn, or stamping and fuming like Beethoven, forever seeking out and rescuing from the dead waste of dispersed sound-elements the varieties of melodic and harmonic form, forever toiling, Pygmalion-like, over those vexatious delicately poised organisms whose limbs and features must gather into lovely shape in the unity of close vital combination, or not at all—when it will do as well to tack on bar to bar, and passage to passage, that have never gathered shape out of dispersion, nor found their life in unity; to stir the many-hued sound-waves, and call them "dramatic" for now lapping, now thundering on the ear; to lash chaos into iridescence, and call it alive because it glitters?[1]—CONDENSED FROM THE ESSAY ON 'WAGNER AND WAGNERISM'

Ernest Newman *'Wagner'*

TO the question of how much of Wagner's work will live forever, different people will, of course, give different answers. We may be fairly sure, however, that it will first show signs of wear in the very place Wagner himself thought it to be strongest—that is, on the philosophical side. All works of art that preach an evangel have one foot in the grave from the commencement. The world has for the most part already given up caring whether there is or is not a profound lesson to be learned from 'The Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin,' although to Wagner him-

[1] A short quotation like this by no means does justice to the many-sidedness, fairness, and acumen of Gurney's argument, but may serve to suggest its brilliancy. The whole essay deserves careful reading.—EDITOR

self the lesson in them was quite as important as the art. It is only a matter of a few years more for the world to be sublimely indifferent to the "philosophy" of 'The Ring' and 'Parsifal.' If humanity needs to be instructed as to laws and convention, society and the individual, marriage and divorce, chastity and sensuality, the place for that instruction is certainly not the opera. So far as one need concern one's self with all that has been written about Wagner as a leader of thought, one can only say that no real guidance can come from men who, like him, live among the vaguest phantasms of the political and the ethical life. We may as well take pills for earthquakes as suppose that anything will come of maundering forever about sin and redemption, or talking common sentimentalities about woman as the redeemer. If Wagner's dramas are to be taken as tracts, it must be said that their premises are unsound and their argumentation inconclusive. It is practically certain that in another fifty years no one will care whether they are or are not tracts, and that they will be judged purely and simply as works of art.

On this side again corroding influences are already seen to be at work. To criticize Wagner, be it said at once, is not necessarily to disparage him; only one does no good by blinding one's eyes to the truth. He was a mighty musician, the like of whom the world will not see for many a long year. For the combination in one organism of beauty of phrase, inexhaustibility of inspiration, and sheer weight and grandeur of conception, there is no one who can well compare with him, except Bach. Other men may surpass him in this point or that, but none of them has so rich a general endowment as he. So far as can be seen at present, his most vulnerable point is his frequent inability to weld the vocal and orchestral parts into a homogeneous substance. He saw his picture as a network of salient musical motives, needing to be handled quasi-symphonically on the orchestra; this gave coherence and continuity to the orchestral tissue, but often made the vocal part look like an interloper, so crudely, and with such obvious labor, is it plastered upon the orchestral part. It is probable that this is a defect inseparable from opera as he conceived it.

But when all is said and done, Wagner remains unique and unapproachable. No one after him has been big enough to wear his mantle; and the best musicians of the present day work on non-dramatic lines. Just as he saved music by drawing it from the symphonic into the dramatic channel, so the men of our day have given it renewed life by rescuing it from the bondage of the stage and blending it in a new way with poetry by means of the symphonic poem. What will come after this no man can say. It may be that another Wagner will come, abjuring the old romantic apparatus, and singing of contemporary life with all its wonderful complexity. If he can do this, and do it with something like Wagner's grandeur and beauty, the world will again have a form of art worthy to stand with the Bach fugue, the Beethoven symphony, the Wagnerian opera, and the Strauss symphonic poem. But there is no such man on the horizon as yet.

H. H. Statham *'My Thoughts on Music and Musicians'*

IT would probably be untrue to assert that Wagner deliberately chose a form in which he could hide his own want of constructive power; but it is certainly true that this is the result, and that music which, like that of his operas, is entirely devoid of continuity of musical form is easy to the composer and tends to become tedious to the listener, even if there were much greater beauty of melodic phrase than is generally to be found in Wagner's work; and that this form of composition exactly suited both Wagner's power and his weakness. Perception of dramatic effect he had very strongly developed; perception of instrumental coloring he must have had naturally, and had developed to the highest point by long practice; grasp over musical construction he had not, and his theory of musical drama enabled him to dispense with it, to his own satisfaction at all events, even in passages where continuity of musical construction would seem imperatively called for. Incessant formless recitative, however impassioned and however picturesquely instrumented, cannot claim to be music in the sense in which music has been understood by the great masters of the art, and only reminds one of Beethoven's rather cruel remark to Himmel, when the latter had been extemporising to him: "Well, when are you going to begin?"

W. H. Hadow *'Studies in Modern Music'*

MORITZ HAUPTMANN in one of his letters quotes a current epigram to the effect that Wagner was "a better poet than Beethoven, and a better composer than Goethe." The arrow falls a little wide of the mark, since in Wagner the functions of poet and composer are merged into that of dramatist, and cannot legitimately be considered apart from one another. Tried by the standard of 'Faust,' the verse is not great verse, though it in no way merits the disastrous fate which it has met at the hands of its English translators. Tried by the standard of 'Fidelio,' the music is often lacking in purity and repression, though it does not deserve to be estimated by the inadequate performance of casual selections. But with all its imperfections it is still sufficiently wonderful that a single man should have combined in his own person so many diverse gifts and capacities. A performance at Bayreuth is a complex whole of which every element has been determined by the genius of one mind, and it is surely asking too much of human nature that we should expect absolute perfection in each individually. Further, Wagner's faults are essentially those of a pioneer: occasional roughness or exuberance, experiment in untried methods, bold adventure along an untrodden path. The direction is true and right, but there may sometimes be errors of judgment in the manner in which it is followed. Hence in examining his music-

dramas we must remember that criticism itself has its necessary limitations. If, on the whole, they fail to impress us, we may conclude that Wagner's ideal is, at any rate for the present, unattainable. If, on the whole, they succeed in their object we may justly condone imperfections of detail.

Wagner no more comes into competition with other composers than with other dramatists. He no more professes to supersede Mozart than to supersede Shakespeare. He is the only virtual creator of a new form, in which his only predecessors are too remote to afford him more than the outline suggestion of an ideal.

We may not regard his work as final—to do so would be to despair of human progress—but we shall assuredly admit that his ideal is a true and valuable contribution to the art of the world, and that his approximations to it in practice show a continuous and steady advance. It is inconceivable that opera should ever return to the untenable position from which it has been dislodged. Whatever be the fate of his music-dramas, the theory of art which animated him will also animate his successors. Whether his work has entered or not into the promised land, it has at least led us out of the house of bondage.

It is neither likely nor advisable that he should exercise any permanent influence on composers of other musical forms. The symphony, the quartet, and the sonata are better without him, for they were not of his world. But if opera is to be something more than an idle amusement; if it is to embody a national character and to fulfil a national aspiration; if, in one word, it is to take rank as serious art, then in the whole range of its record will be found no greater name than that of Wagner. He has clothed it with new life, he has taught it to deliver a new message, and the echoes of his voice will last, not only in his own work, but in that of the days to come.

THE WORKS OF WAGNER

NOTES ON THE SELECTIONS

I. 'The Mastersingers' — *Walter's Song before the Masters' Guild*

IN the Germany of the middle ages it was the custom for the nobles to form groups or clubs for the practice of poetry and singing, calling themselves *Minnesinger*, or panegyrists of love, the tender passion being the chief subject of their song. The custom gradually spread until the lower classes too became infected with poetic enthusiasm, and formed guilds of their own, calling themselves *Meistersinger* or Mastersingers. In the sixteenth century guilds of this sort, formed of blacksmiths, weavers, shoemakers,

and other artisans, existed in most of the large German cities, being especially prominent in Nuremberg. These mastersingers were generally men of force and conviction, but of narrow and pedantic views as to the nature of art, and a superstitious reverence for tradition which made them dogmatic formalists, opposed to all freedom and progress.

Wagner's opera is a comedy dealing with the follies, crudities, and amiable virtues of these men. It is founded upon history, but Wagner adds a love-story of his own. The plot, briefly, is as follows: Walther von Stolzing, a young knight, falls in love with Eva, the daughter of Pogner, the moneyed man of the Guild of Mastersingers, who has offered his daughter's hand as a prize in a contest of song. Resolved to win her, Walther (or, in English, Walter) joins the guild, and in spite of the criticisms of the conservative members on his radical methods and indifference to rule, eventually succeeds in gaining her by means of his famous 'Prize Song.'

"The true humor of 'The Mastersingers,'" says Mr. Henderson, "lies in its presentation of the shallow, pedantic, poetic art of the time, the futile methods of the tribunal, the homely bourgeois life, the quaint pageantry of the guilds, and the pretty plot by which Sachs overthrows the vainglorious pretender to the hand of Eva [Beckmesser], and smoothes the path of true love."

"Behind this delightful comedy," adds Mr. Henderson, "there lies a symbolism which should not be overlooked. The masters represent the tyranny of formalism in art, the dominance of that opinion which mistakes form for substance, and attributes to the outward shape of every work the credit of its merit. Walther von Stolzing, in his efforts as poet and singer, is the embodiment of free impulse, the desire for untrammeled expression. Sachs, without the creative power of the young knight, is the truer artist. He represents the influence of enlightened and sympathetic intelligence. He discerns at once the innate power of the new poesy which Walther brings into the dusty circle of masters, but at the same time he perceives its need of discipline. It is he, therefore, who induces the new genius to submit itself to the sovereignty of the fundamental laws of form — a vastly different thing from practising mere formalism."

The freshness, unconventionality, and manly strength of Walter's character are forcibly illustrated by his address to the masters' guild, in the third scene of the first act. The music has an indescribable spontaneity and impromptu quality, although when closely examined it is found to be as logically developed and stoutly wrought as any one could wish. It is in fact perfectly formed, but with no tincture of formality.

To the question of Kothner, one of the masters, as to who has been his teacher, Walter replies that Herr Walther von der Vogelweide, a minnesinger, was the man, and that in winter he studied from an old book. He adds, in the second stanza, that when spring came he learned the same things from forest and meadow. The reader will note how the accompaniment is made characteristic in each stanza. It is simple, unobtru-

sive, in the first, a mere basis for the voice; in the second it becomes more florid, and seems to echo the happy natural sounds of the springtime described. The melody is practically the same each time, strong, direct, full of health, youth, and joy. The sequence in the last phrase is peculiarly delightful in its expression of vigor and confidence.

Now comes, in the opera, an interruption by Beckmesser, the stupid and vainglorious farcical villain of the piece, who condemns the licenses Walter has taken with the prescribed form. In the selection as here arranged this is left out, and Walter immediately proceeds with the third and most elaborate stanza, in which many changes are rung on the original theme. Particularly noteworthy is the alteration in the final sequence, the melody of which, instead of falling a whole tone as at first, now rises. A short postlude ends the whole with a firm, fresh cadence. It is hard to believe that the same mind conceived this pæan of youth and the languorous, dreamy, involved music of 'Tristan and Isolde.'

II. 'The Mastersingers' *Walter's Prize Song*

THIS is the now famous and universally familiar song by which Walter in the last scene of the opera finally triumphs in the contest for the hand of Eva. Musically it is remarkable chiefly for the broad, sustained, diatonic melody, and for the contrapuntal ingenuity and intricacy of its accompaniment, in the style peculiar to this opera, at once scholastic and vital. The pictorial power of the tone-coloring in the first two stanzas deserves also a word of comment. In the first, beginning "Morning was gleaming with roseate light," the simple yet full harmonies in the middle register give just the proper atmosphere. For the second, beginning "Evening was darkling and night closed around," exactly the same harmonies, transposed to the low and somber register, give exactly the gravity of tone required. Wagner was a past master in this art of tonal scene-painting, of which this is an excellent example.

The third stanza opens with a motive sometimes called 'Love Confessed' (to the words "Thrice happy day"). From this point to the end Wagner succeeds in constantly increasing the interest and in sustaining the excitement without break or reaction up to the joyful ending with its long high A.

III. 'Tristan and Isolde' *The Love Duet*

'TRISTAN and Isolde' is one of the supreme presentations in art of the eternal tragedy of unhappy love. Its simplicity, lucidity, and concentration are in marked contrast with the intricacies and elaborate detail of the 'Ring.' Isolde, an Irish princess, brought by Tristan to Cornwall to be the bride of King Mark, and maddened by his apparent indifference to her,

tries to kill him by poison. Her serving-woman substitutes a love-potion for the death-draught, and Tristan and Isolde, both drinking, fall madly in love with each other. After reaching Cornwall they are found in each other's arms by the king on his return from hunting, and Tristan is wounded by the knight Melot. This happens in the second act. In the third act Tristan lies dying at his castle in Brittany, fancying in his delirium that Isolde is by his side. At last she comes indeed; he dies in her arms, and she, with an ecstatic song, sinks dead upon his body.

The love-duet is the central element in the second act. Musically, it is remarkable for its luscious, sultry beauty, for its richly colored orchestration, and for its use of leading-motives. In order to understand the use of these motives one must know something of Wagner's conception of the love of his hero and heroine. To Wagner, who was strongly tinctured with the mystical and pessimistic philosophy of Schopenhauer and the Buddhists, the goal of love was Nirvana, death, unconsciousness, symbolized in Night, and its supreme enemy was consciousness, the every-day world of striving and disappointment, symbolized by him as Day. Union in death, which the lovers finally attained, was the only true happiness. Reality, daylight, actuality, was garish, unsympathetic, and thwarting. Whether or not this conception of love is morbid does not concern us here; it is enough to note the peculiarities of Wagner's attitude.

Tristan begins the duet, then, with his impassioned invocation to Night, the patron deity of love, a curiously soft and languorous melody, accompanied by the muted strings. This continues until, in the twenty-second measure, the oboe sounds, very softly, the four-note motive of Day, the enemy. After four measures, the flute takes up the same theme, at a higher pitch; and it is subsequently made the basis of a long and cumulative climax, culminating in the fortissimo chord marked "allargando." This climax quickly passes, and Isolde sings a new version of the Invocation to Night, altered by the addition of "passing-notes," and marked "tranquillo." An especially beautiful effect is made by the 'cellos in the inner melody, beginning with the B in the fourth measure of this portion. Tristan takes up the same melody in the key of A, and the 'cellos again sing the same inner melody, beginning this time with a C-natural. Three measures later, a new motive, called the motive of Felicity, is added by the oboe. From this point the music becomes a perfect web-work of motives, clarinet, first violins, and oboe sounding in turn the 'Felicity.' The modulation here is rapid, unexpected, and characteristically Wagnerian. At the change of signature we hear again the motive of Day in the orchestral accompaniment. Eleven measures farther on the harp lends a new brightness to the tone-mass, and the supreme climax of the whole composition is reached when, at the top of page 35, the hitherto unheard motive known as Death the Liberator crashes out fortissimo. A rapid diminuendo ushers in the quiet, richly colored chords with which the duet closes.

It will well repay the student to study this selection in detail, marking all the motives as they enter, and learning to appreciate the marvelous skill with which Wagner weaves the rich and ever-changing tissue.

IV. 'Tristan and Isolde' *Isolde's Song of Apotheosis*

CONCERNING this song, the final word of Isolde at the end of the opera over the dead body of her lover, there is little that can be pertinently said in the way of general criticism. In dealing with such a supreme moment of genius words are bungling and inept. It is better to be silent and admire. Even Wagner rarely rose to such a point of inspiration as he reaches here.

All that these notes will attempt, therefore, will be a few words of elucidation of the details of motives and instrumentation.

After a few measures of orchestral introduction, based on a two-measure melody of great beauty and earnestness, known as the 'Song of Death,' and originally heard in the second act of the opera, Isolde begins her chant, very softly, with this same theme. She continues the melody itself only for four measures, after which it is entrusted to various instruments, while she intones a free recitative above it, in the customary later Wagnerian manner. The same sort of effect continues after the change of signature, but with an added accompaniment figure of triplets in the strings. At the eighth measure from this point the motive blossoms out, so to speak, into a magically beautiful and expressive figure, in which the "turn" so beloved by Wagner is a prominent feature. This figure, once introduced, takes a prominent place in the development. It is first entrusted to the clarinet, in D-major; then, two measures later, to the oboe, in E-flat major; two measures later to the flute, in A-major; then to the first violins (in rather a low register), in B-flat. On page 40 it becomes even more important. It is now echoed back and forth from voice to orchestra. See, for example, the second measure on this page. While the voice has the motive in its original form, the violins and violas take it up in the last half of the measure and in "diminution"—that is to say, twice as fast. This charming effect is played with in many succeeding measures and by divers instruments. The whole page merits detailed study.

A long crescendo now leads to another theme, called by commentators the motive of 'Passionate Transport,' given out by the violins in the third measure of page 41. This is made the theme of the long, supreme climax that fills the next three pages. Isolde grows more and more excited in her delirium of passionate self-abandonment:

"Brighter growing, o'er me flowing,
Are these breezes airy pillows?
Are they balmy, beauteous billows?
How they rise and gleam and glisten!
Shall I breathe them? Shall I listen?"

How the billows of the music in this passage, too, "rise and gleam and glisten"!

And then, gradually, the tumult dies away, the ecstasy ends in the blissful exhaustion of death, and as Isolde drinks "in a kiss highest bliss," the same motive is heard transformed into peace and serenity, the motion diminishes, and in a long pianissimo chord the opera ends.

V. 'Parsifal' *Good Friday Music*

THE plot of 'Parsifal,' which Wagner characterizes as a "sacred festival stage-play" ("Bühnenweihfestspiel"), hinges on the rape of the Holy Grail, or cup used by Jesus at the Last Supper, from the knights entrusted with its care, by Klingsor, an evil magician, and on its recovery by Parsifal, who destroys Klingsor's power, heals the wounds of Amfortas, leader of the knights of the Grail, and redeems Kundry, the unfortunate tool of Klingsor in his arts of seduction and corruption. After Parsifal has achieved all this he is made Priest and King of the Grail by Gurnemanz, one of the knights. The music known as the Good Friday Music occurs at this point in the action (Act III., Scene I.).

Lavignac, in his 'The Music-dramas of Richard Wagner,' describes the situation and suggests the expression of the music, as follows:

"Then, raising his eyes to the brilliant landscape around him, Parsifal admires the beauty of the woods and meadows, their calm blossoming and the purity of the foliage of this blessed region, contrasting them with the flowers of evil which he once saw. But he is surprised at Nature's serenity on this anniversary of grief and mourning, when everything that lives and breathes should lament and despair. 'No,' says Gurnemanz, 'on the contrary, Nature, fertilized by the tears and repentance of the sinner, rises revivified by this beneficent dew; all creatures, feeling the divine pardon hovering over them, break out in a hymn of gratitude to the divine Redeemer; man, purified by the sublime sacrifice, addresses a long song of love to his Saviour; joy and happiness animate all creation, and this is what is expressed by the flowers that bloom in the meadows when they show themselves so brilliantly on this blessed day; it is the spell of Good Friday!'"

The motive with which the passage begins is the central one of the work, the Holy Grail motive, a solemn, ecclesiastical theme. This is followed in the sixth measure by the motive of 'Belief,' more militant and energetic. This in turn leads into the 'Good Friday Spell,' a curious, ambling melody of uncertain outline, over an undulating accompaniment. After nine measures a portion of the same theme appears in the alto part. Eight measures still further on we come upon a striking motive in which the rhythm of dotted eighth, sixteenth, and dotted half is characteristic. This is called the motive of 'Expiation,' and forms the basis of the next

half-page or so of cadences, ending in a soft chord long held. The Holy Grail motive is then heard once more.

A repetition of the 'Spell' follows, but this time it is differently manipulated. At the thirteenth measure it branches off into a labyrinth of most ingenious chromatic harmony, after a few moments of which we hear the Grail motive being developed over an inexorably marching bass. Thus is introduced a short climax on the 'Spell' melody (top of page 48), which, however, soon dies away. The very beautiful, tranquil coda is made out of a variation of the 'Expiation' theme.

There is a chastened, serene quality about all of this music that makes it contrast strikingly with the turbulent passionateness of much of the work of Wagner's middle age.

THE PRINCIPAL WORKS OF WAGNER

I. CHORAL. SECULAR. Operas: 'The Fairies' (1833); 'The Love-Veto' (1835); 'Rienzi' (1838); 'The Flying Dutchman' (1841); 'Tannhäuser' (1843); 'Lohengrin' (1845); 'The Rhinegold' (1848–53); 'The Valkyrie' (1848–56); 'Tristan and Isolde' (1857–59); 'Siegfried' (1857–69); 'The Mastersingers of Nuremberg '(1861–67); 'The Dusk of the Gods' (1870–74); and 'Parsifal' (1876–82). A few unimportant choral works.

II. VOCAL. About a dozen songs, of which far the most important are the five songs composed in 1862: 'The Angel,' 'Be Still,' 'In the Hothouse,' 'Pains,' and 'Dreams.'

III. ORCHESTRAL. Six overtures, among which may be mentioned 'Polonia,' 'Columbus,' and 'Rule, Brittania'; an unpublished Symphony; three marches, 'Huldigungsmarsch,' 'Kaisermarsch,' and 'Centennial Festival March' written for America; the well-known 'Faust-Overture;' and the 'Siegfried Idyl.'

IV. PIANOFORTE. Two sonatas, album-leaves, polonaise, fantasy, etc.

V. LITERARY WORKS. Gesammelte Schriften und Dichtungen, in ten volumes. Leipsic, 1871–83. Nachgelassene Schriften und Dichtungen. Leipsic, 1895. Entwürfe, Gedanken, Fragmente aus nachgelassenen Papieren zusammengestellt. Leipsic, 1885. The Works are published in six volumes in an English translation by W. A. Ellis. London, 1892–97.

VI. LETTERS. Many volumes of Wagner's letters have been printed, and most of them translated into English. The most valuable ones are: Letters to E. Heckel (trans. by W. A. Ellis). London, 1899. Correspondence of Wagner and Liszt (trans. by F. Hueffer). London, 1888. Letters to A. Roeckel (trans. by E. A. Sellar). Bristol, 1897. Letters to O. Wesendonck and Others (trans. by W. A. Ellis). London, 1899. Richard Wagner to Mathilde Wesendonck (trans. by W. A. Ellis). New York, 1905. Helpful guides to the Letter literature are Kastner, E., Verzeichniss der Briefe von R. Wagner an seine Zeitgenossen, 1830–83, Berlin, 1897, and Altmann, W., R. Wagner's Briefe nach Zeitfolge und Inhalt, Leipsic, 1905.

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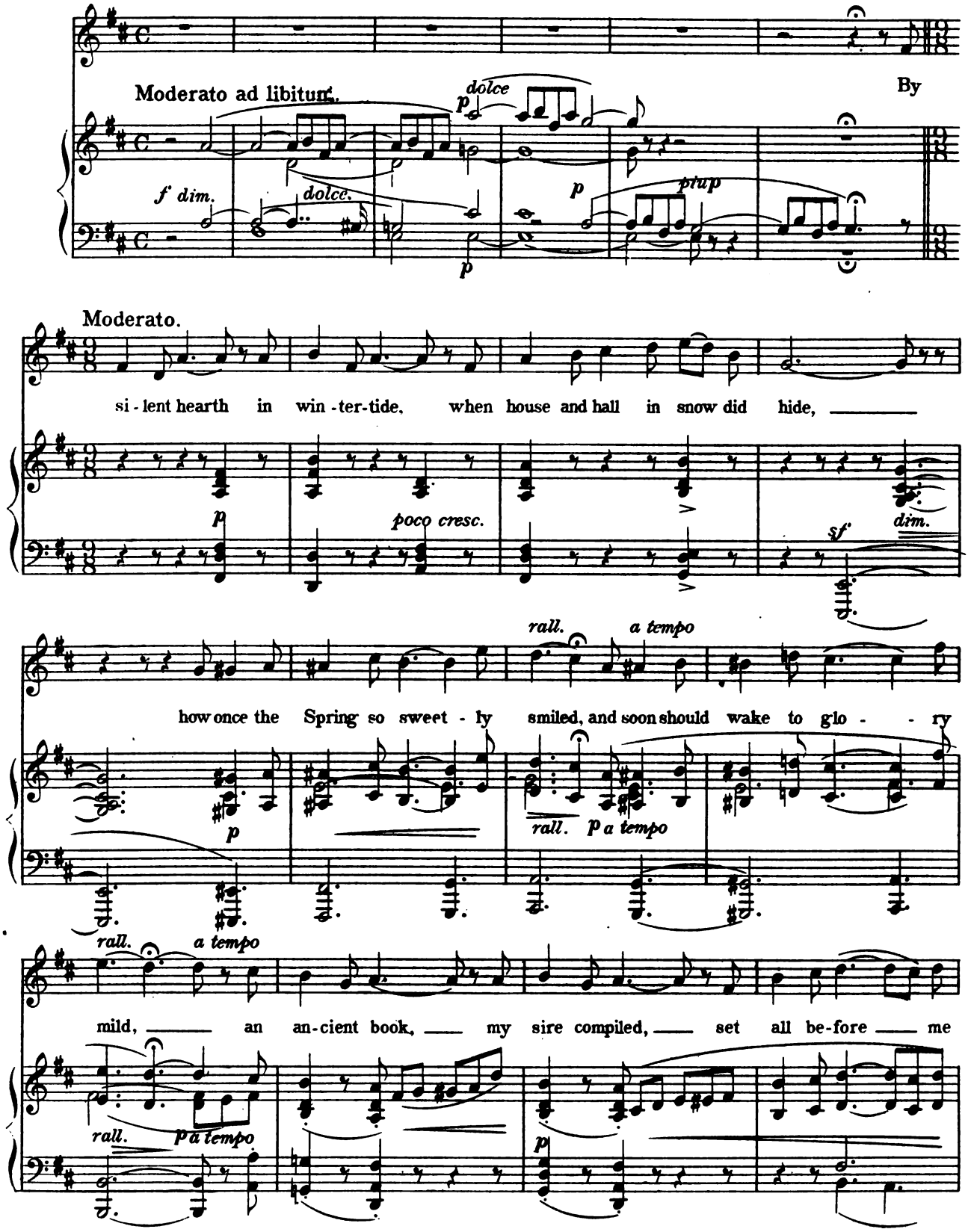
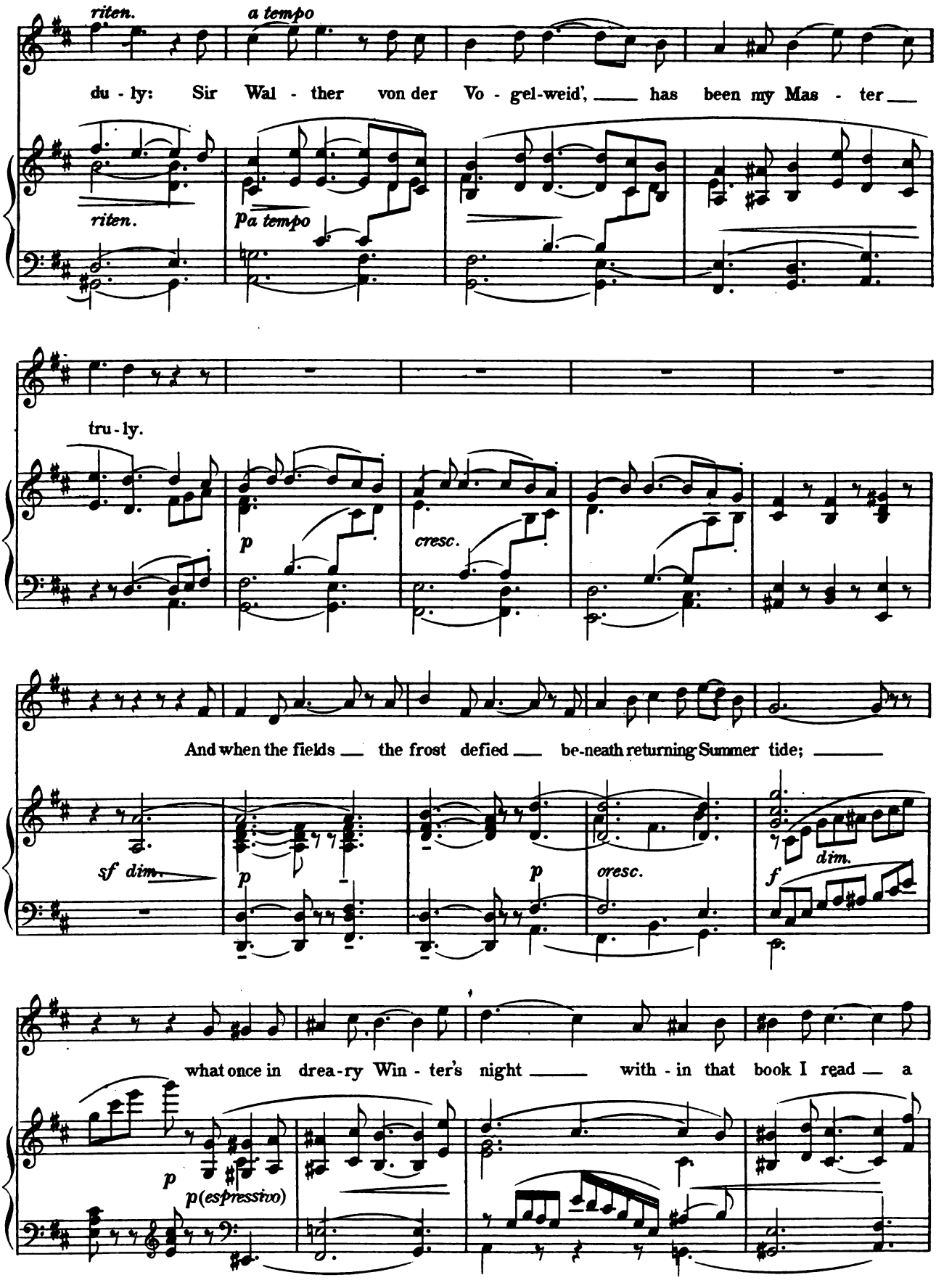
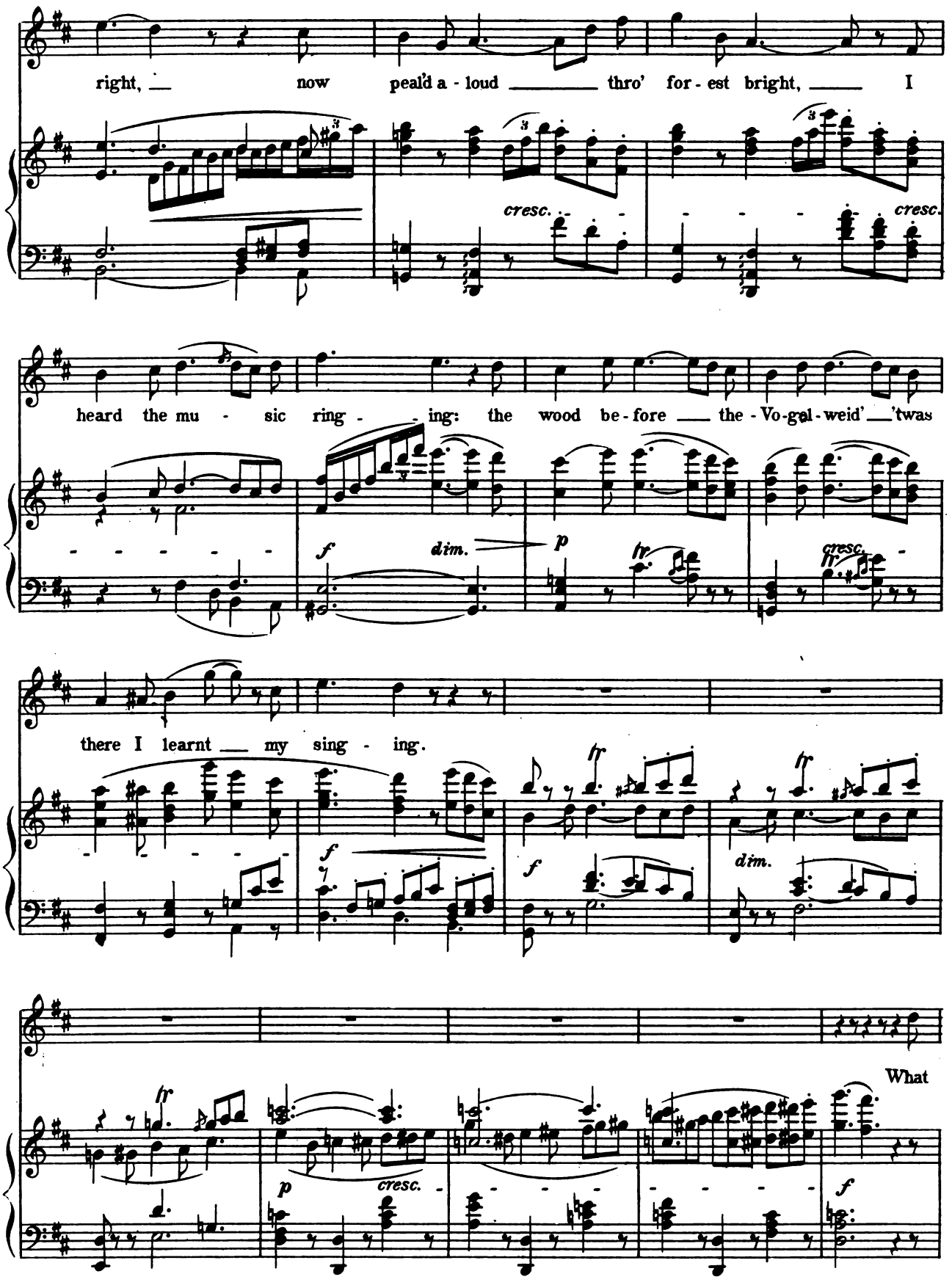
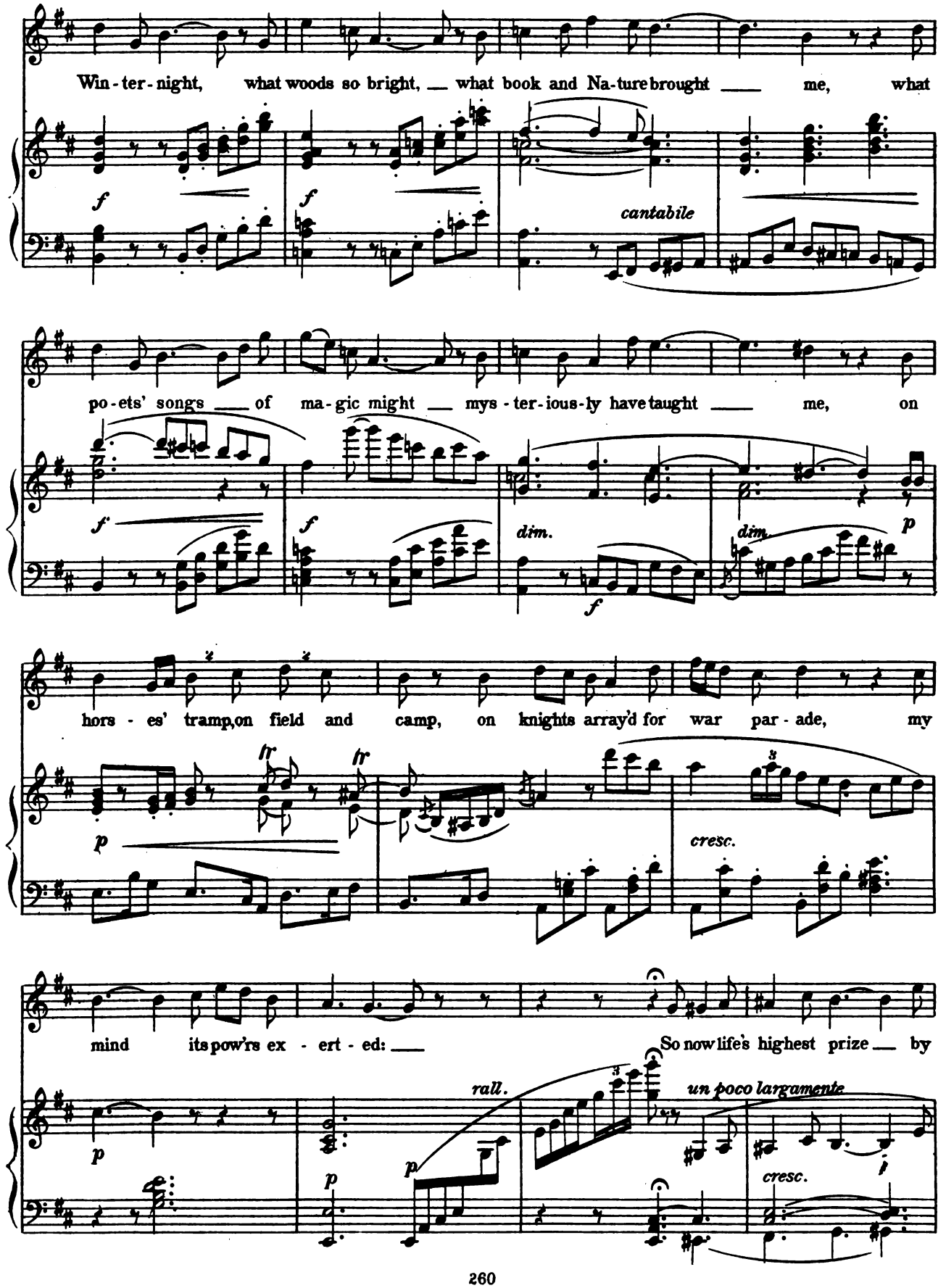
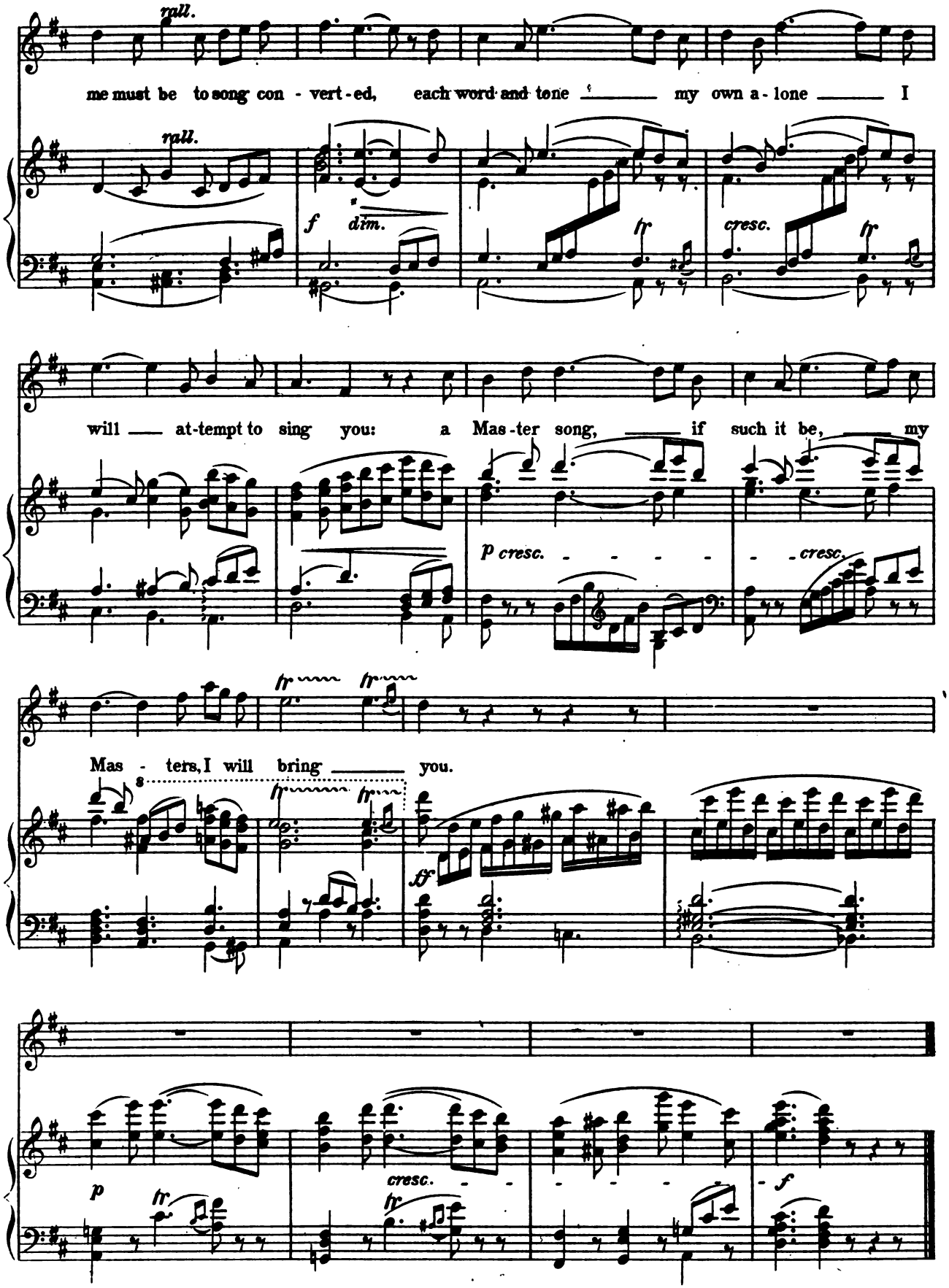
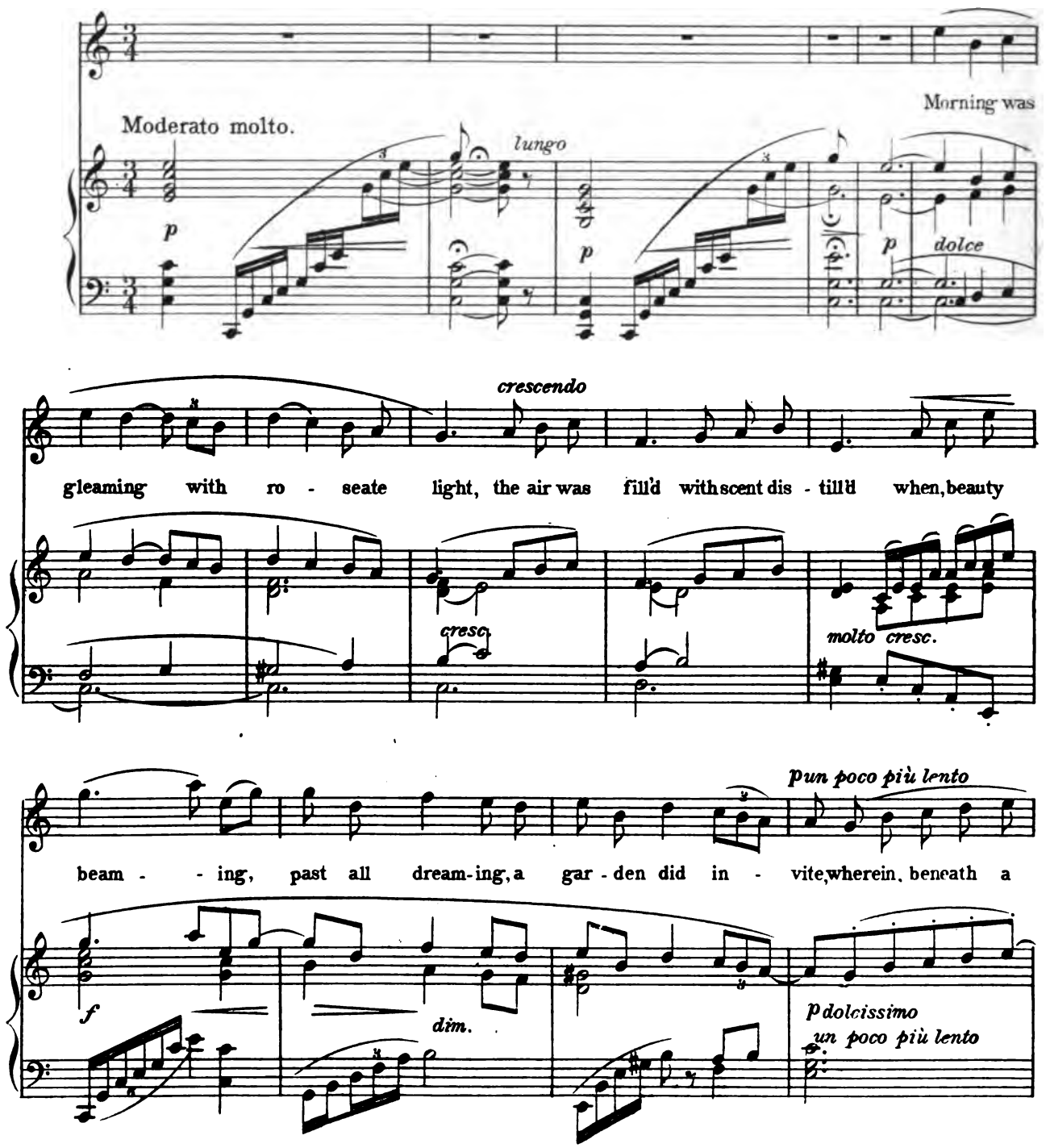
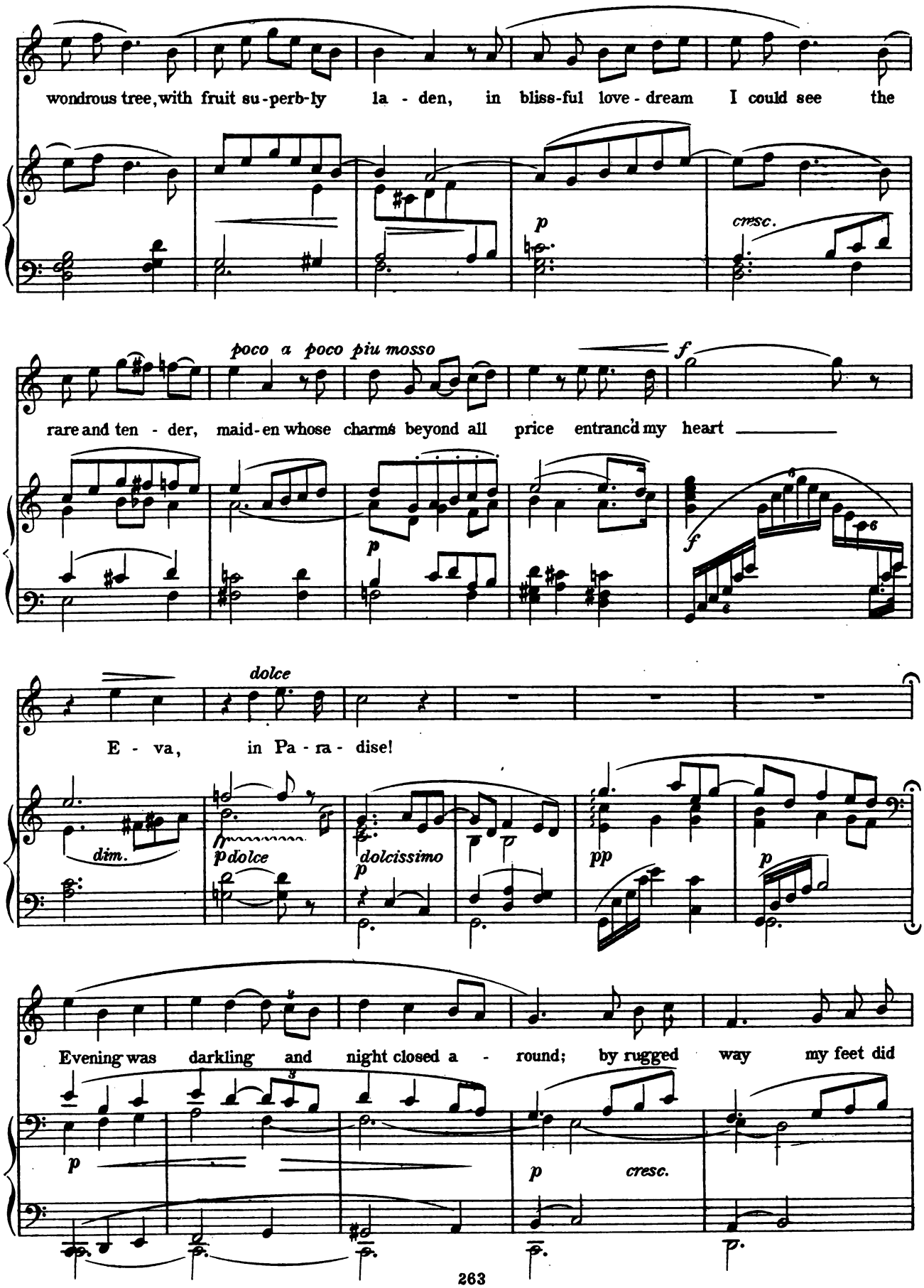
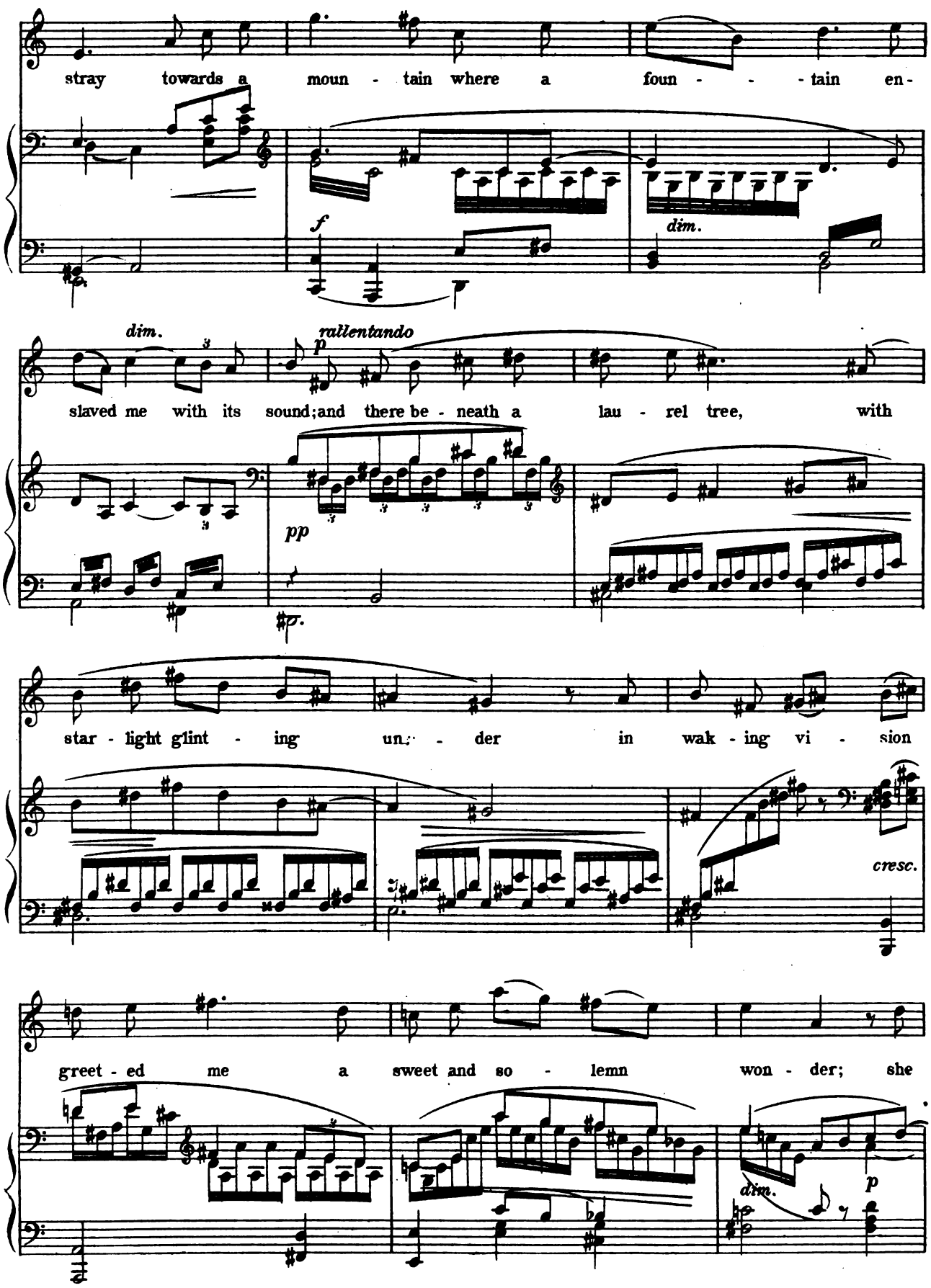
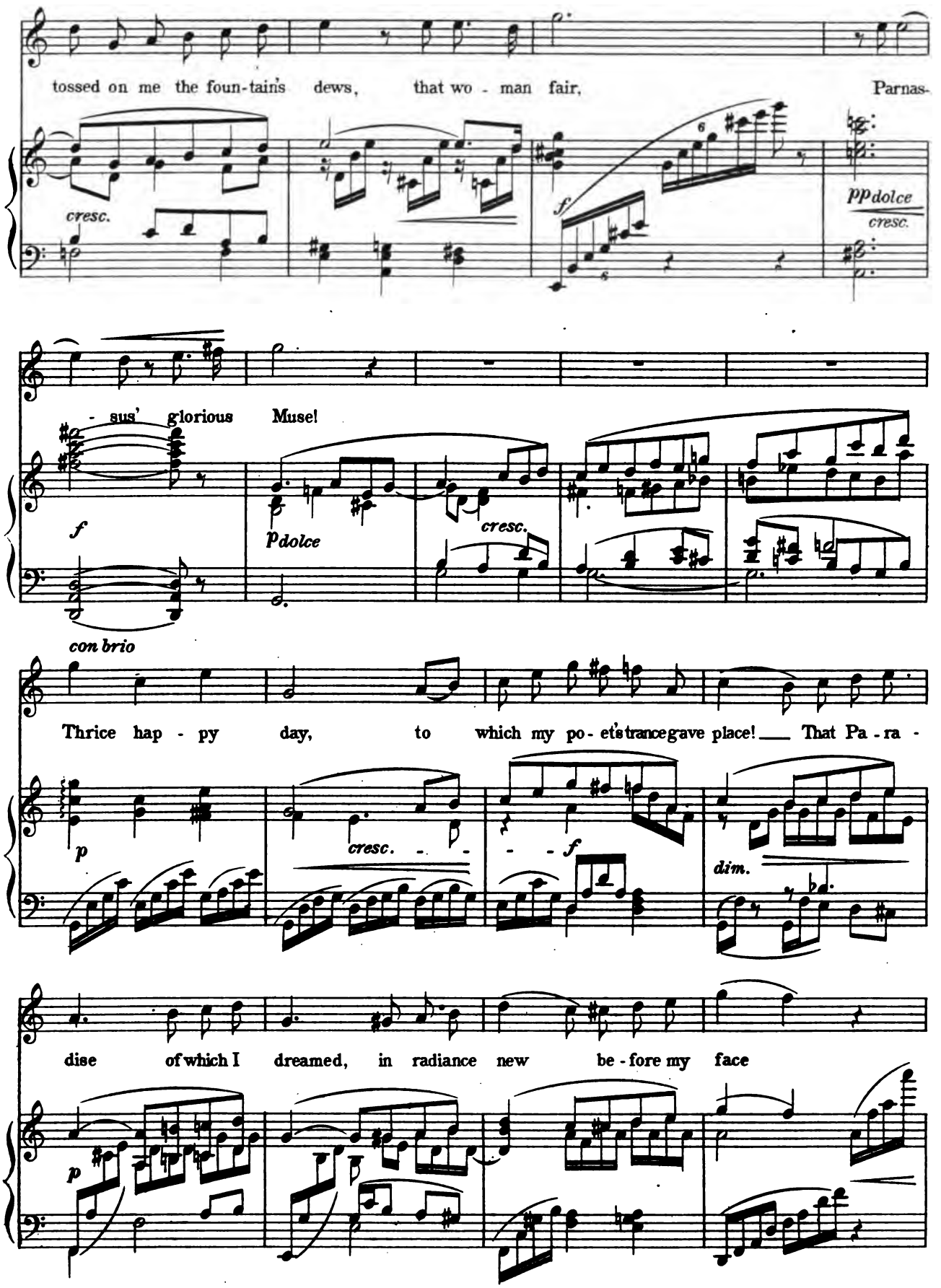
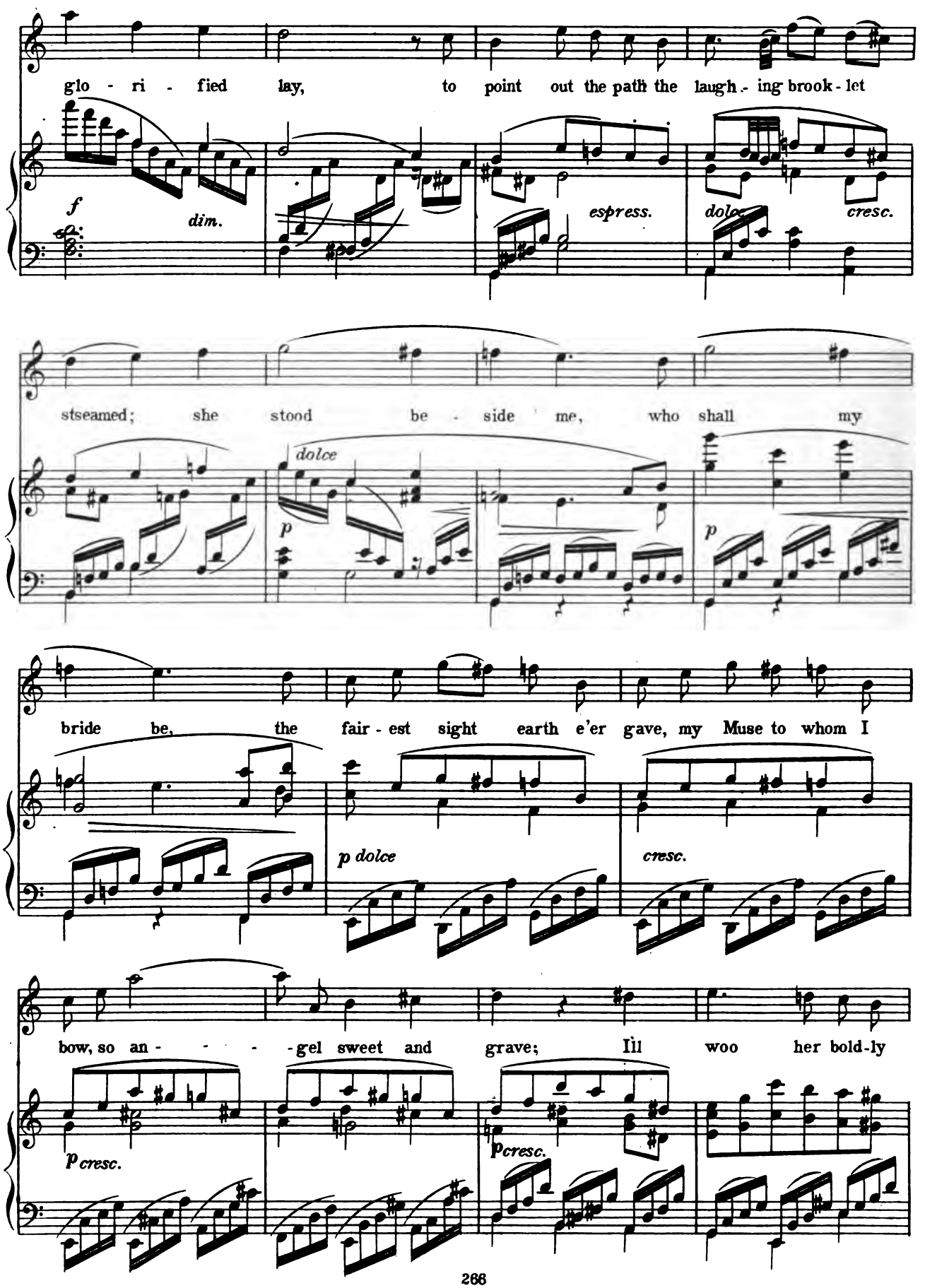
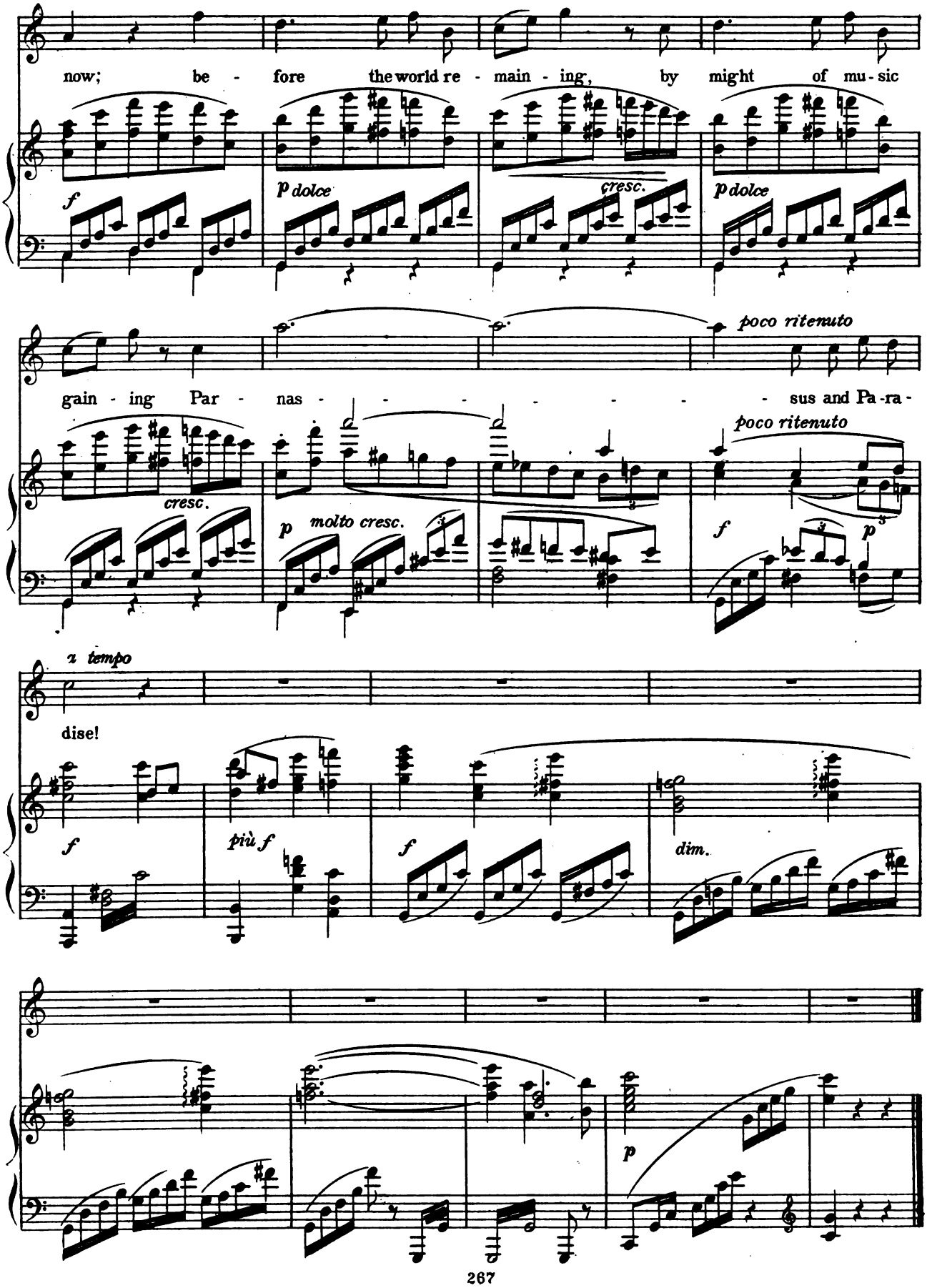
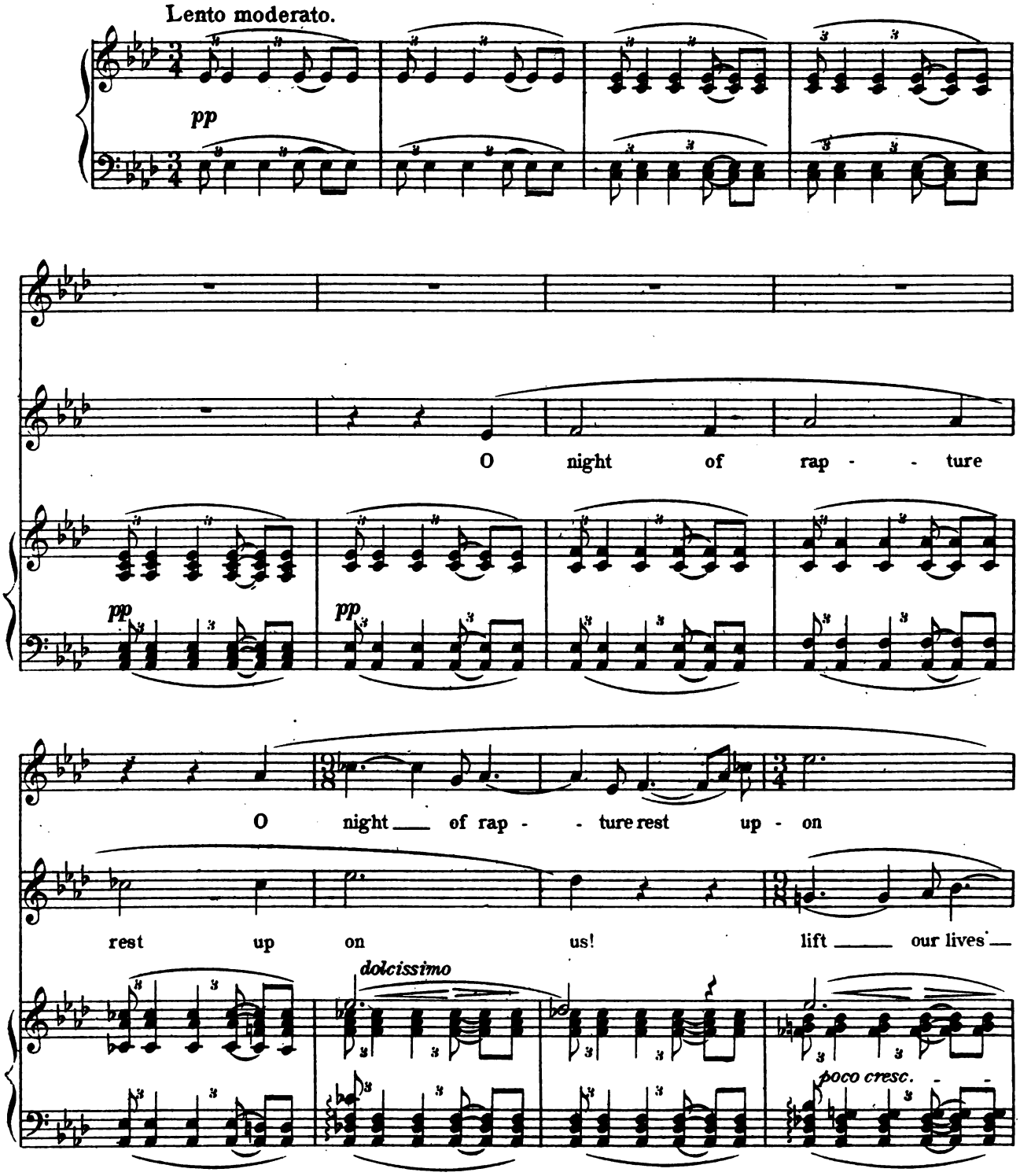
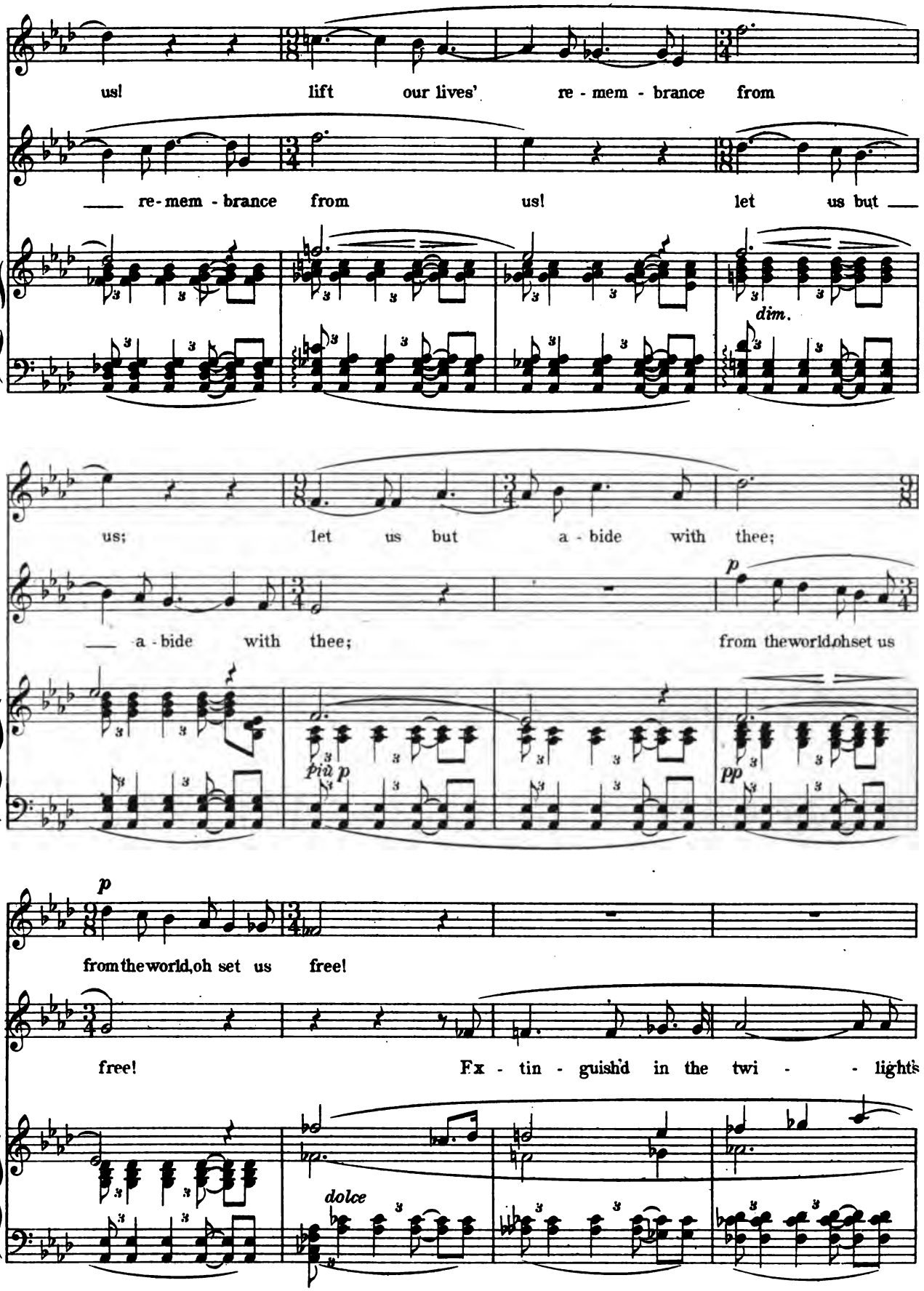
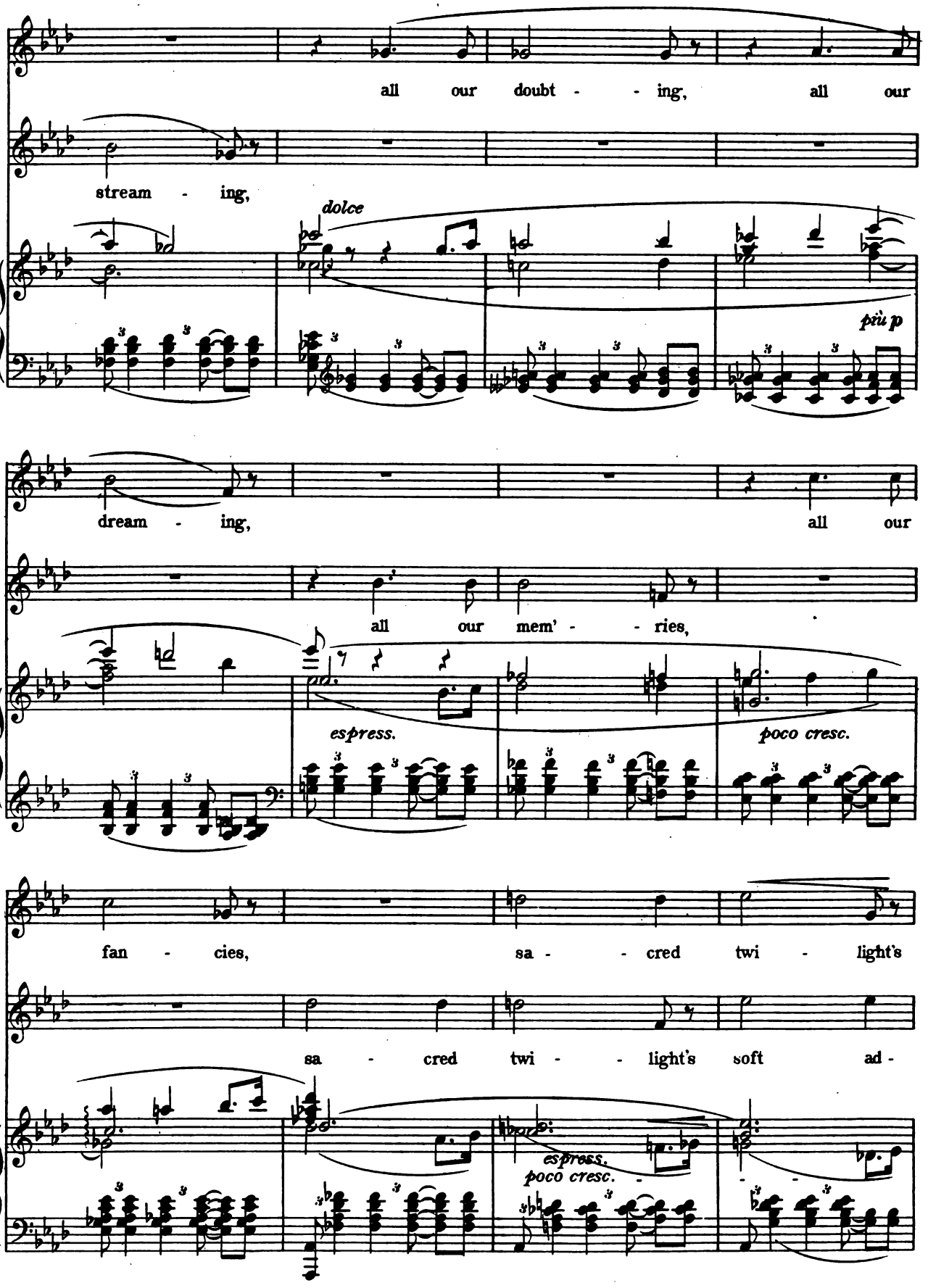
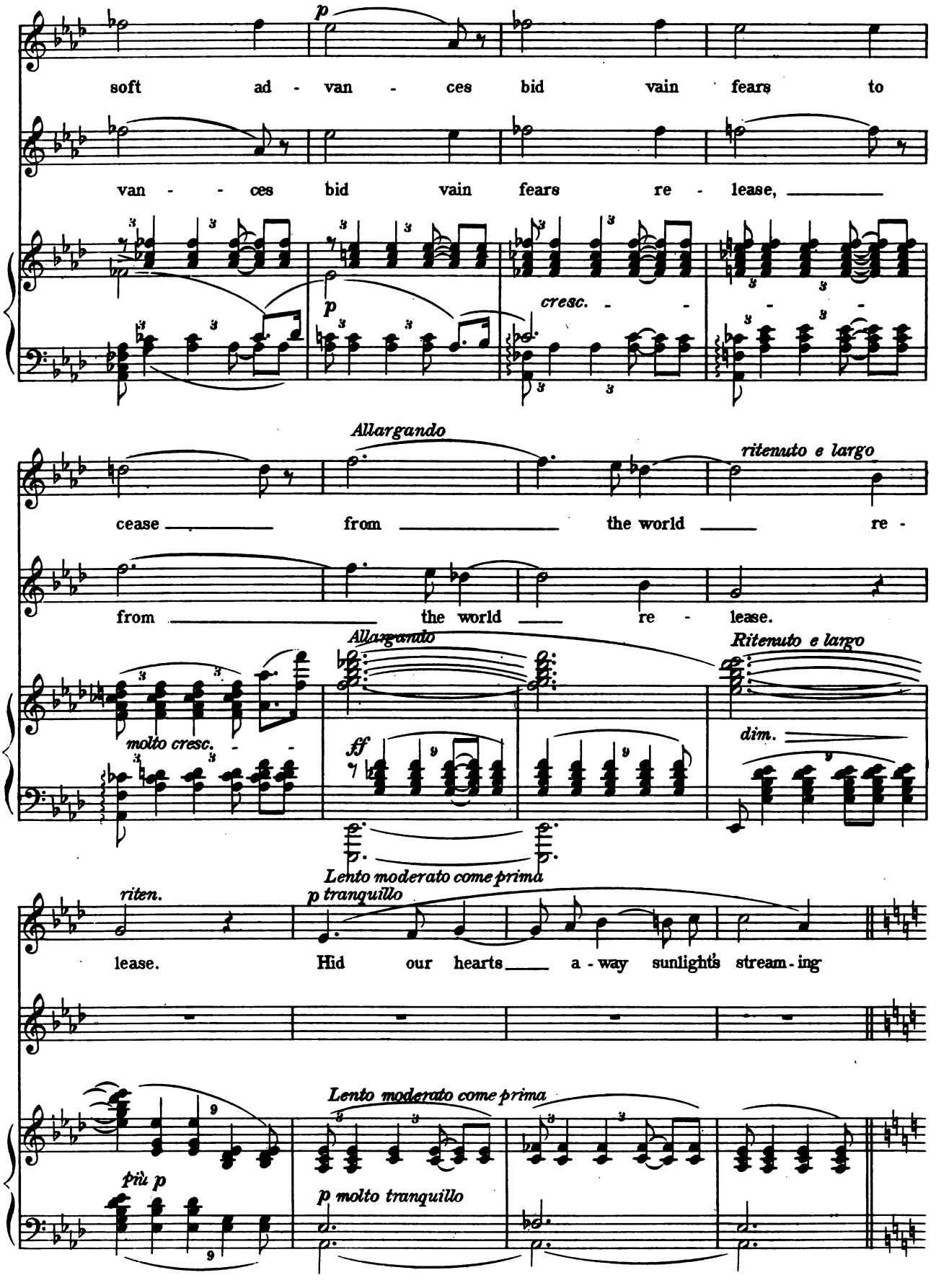
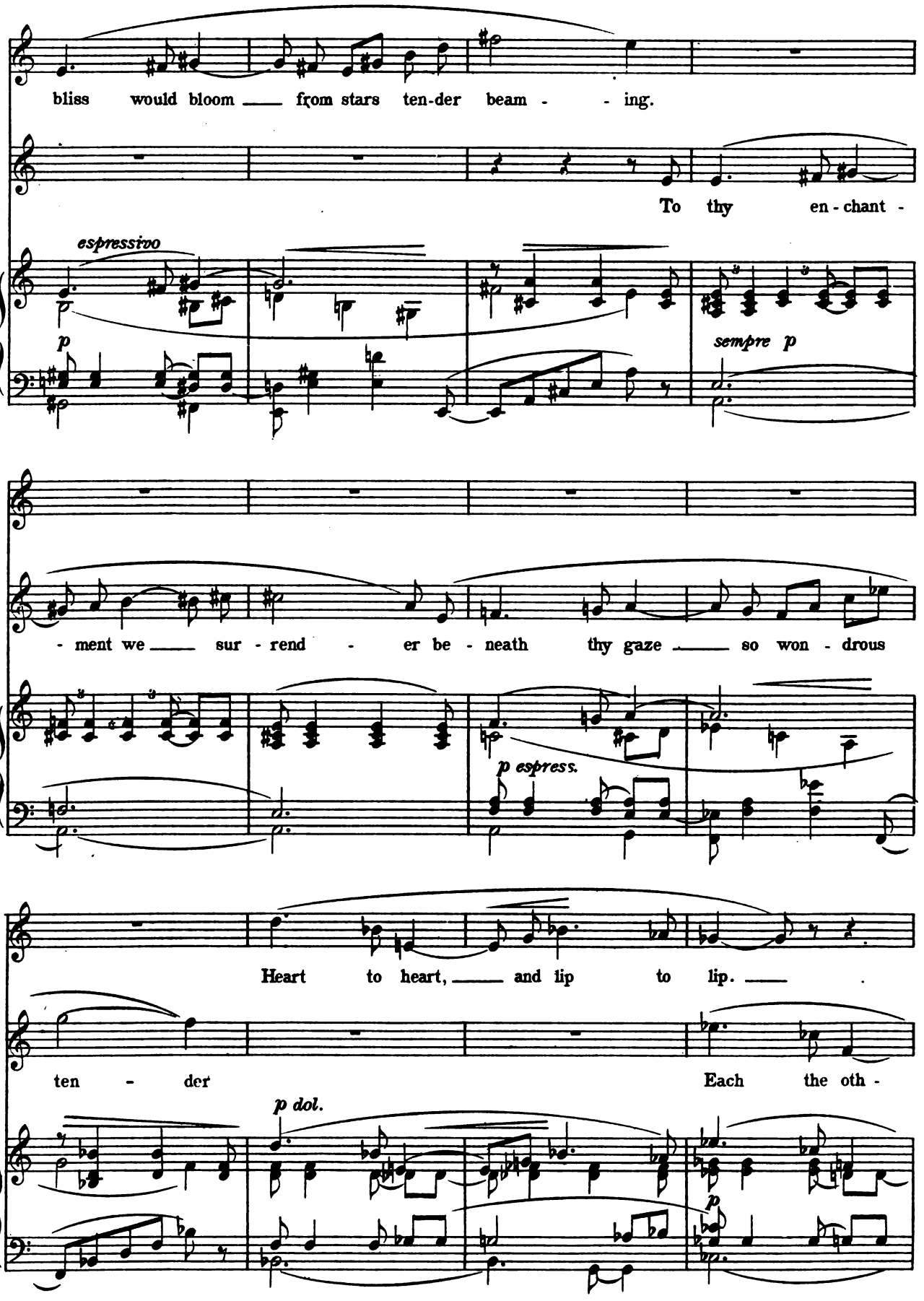
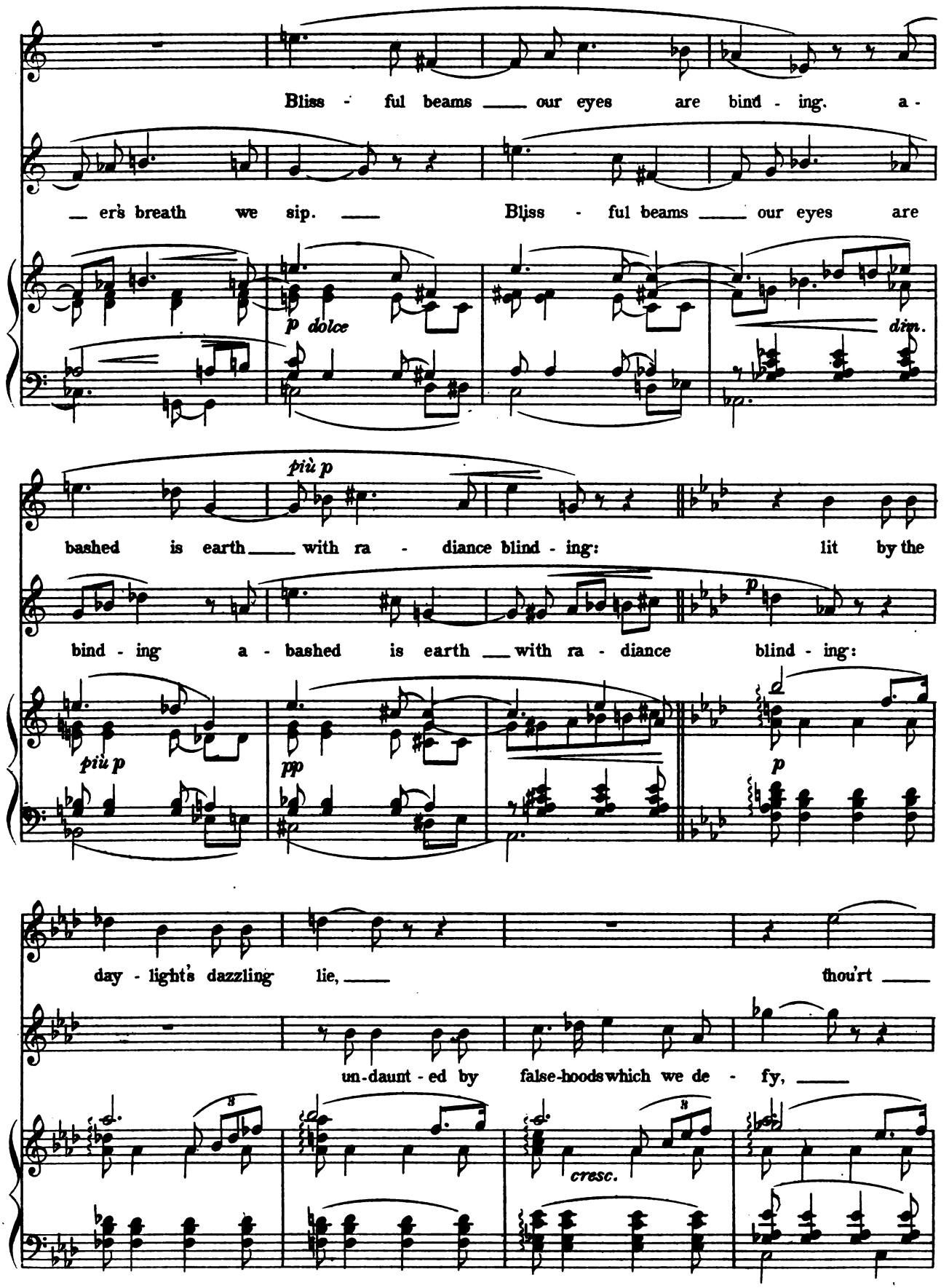
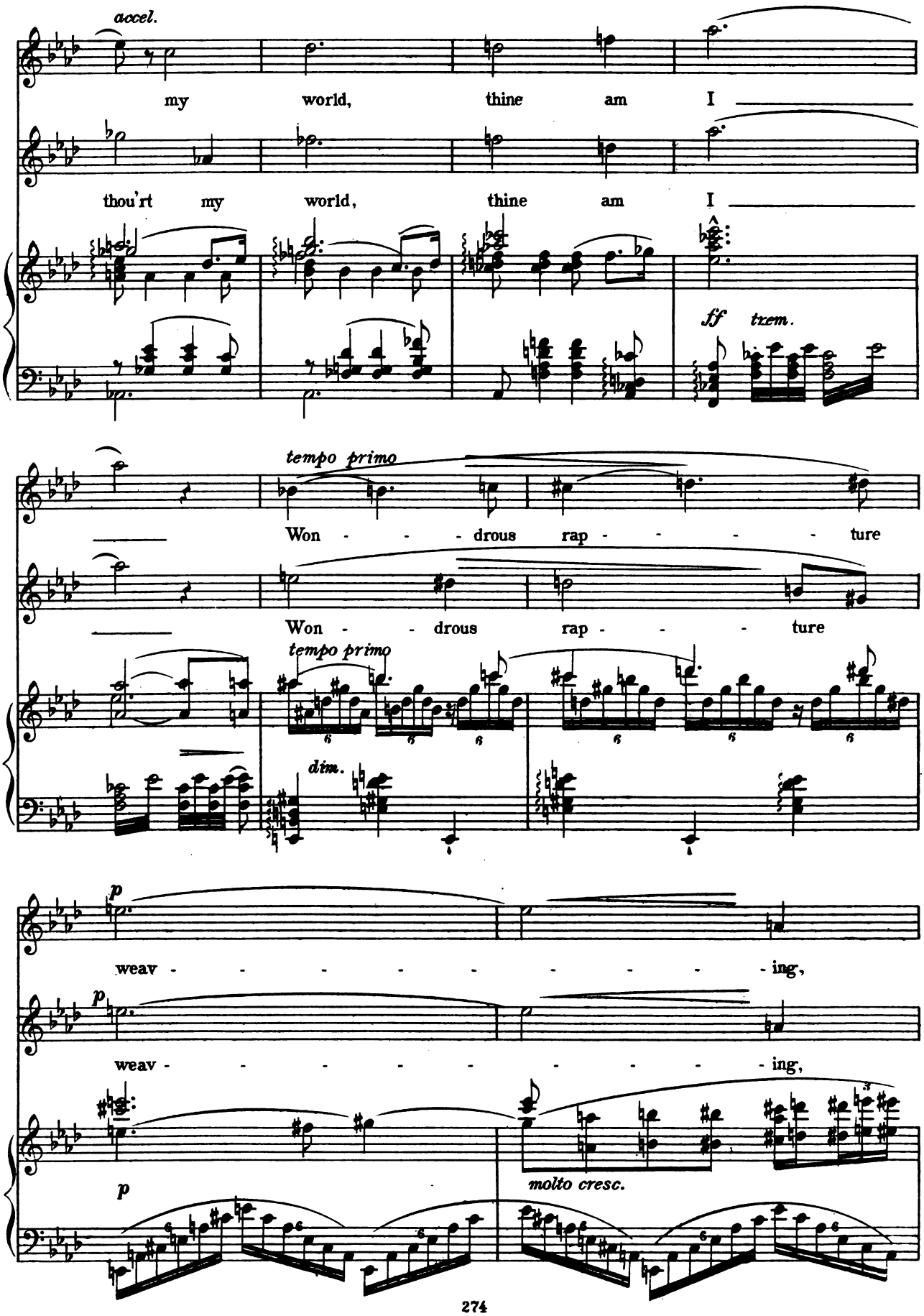
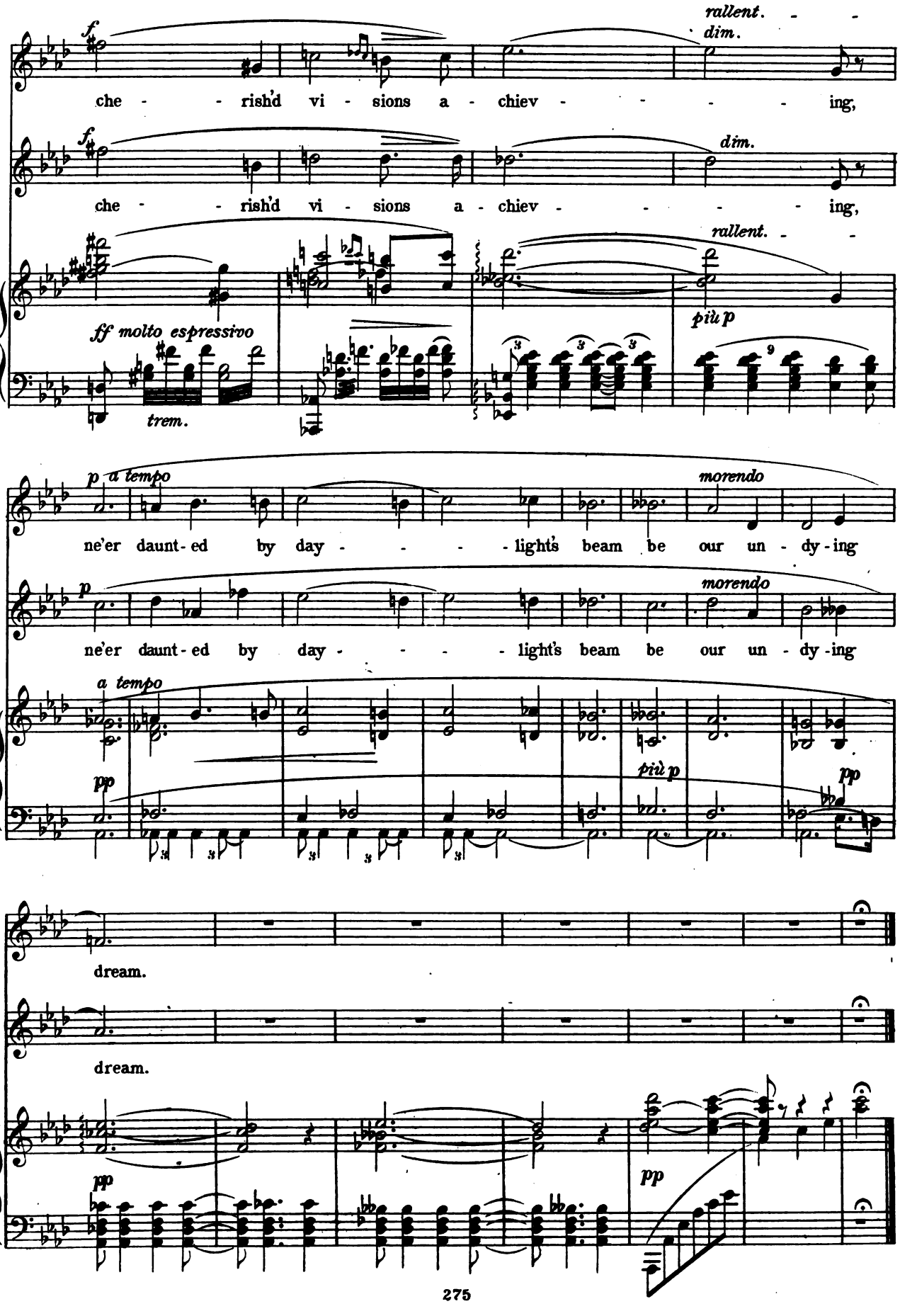
I. WALTER'S SONG BEFORE THE MASTERS' GUILD

FROM 'THE MASTERSINGERS'

riten.
a tempo
du - ly: Sir Wal - ther von der Vo - gel-weid', has been my Mas - ter
riten.
a tempo
tru - ly.
p
cresc.
And when the fields the frost defied be-neath returning Summer tide;
sf dim.
p
p
cresc.
f
dim.
what once in drea-ry Win - ter's night with - in that book I read a
p
p(espressivo)

right, now peal'd a - loud thro' for - est bright, I
cresc.
cresc.
heard the mu - sic ring - ing: the wood be - fore the - Vo - gel - weid' 'twas
f
dim.
p
cresc.
there I learnt my sing - ing.
f
f
f
dim.
What
p
cresc.
f

Win - ter - night, what woods so bright, what book and Na - ture brought me, what
cantabile
po - ets' songs of ma - gic might mys - ter - ious - ly have taught me, on
dim.
dim.
hors - es' tramp, on field and camp, on knights array'd for war par - ade, my
cresc.
mind its pow'rs ex - ert - ed: So now life's highest prize by
rall.
un poco largamente
cresc.

rall.
me must be to song con - vert - ed, each word and tone my own a - lone I
rall.
f dim.
tr
cresc.
tr
will at-tempt to sing you: a Mas-ter song, if such it be, my
p cresc.
cresc.
tr tr
Mas - ters, I will bring you.
tr tr
ff
p
tr
cresc.
tr
f

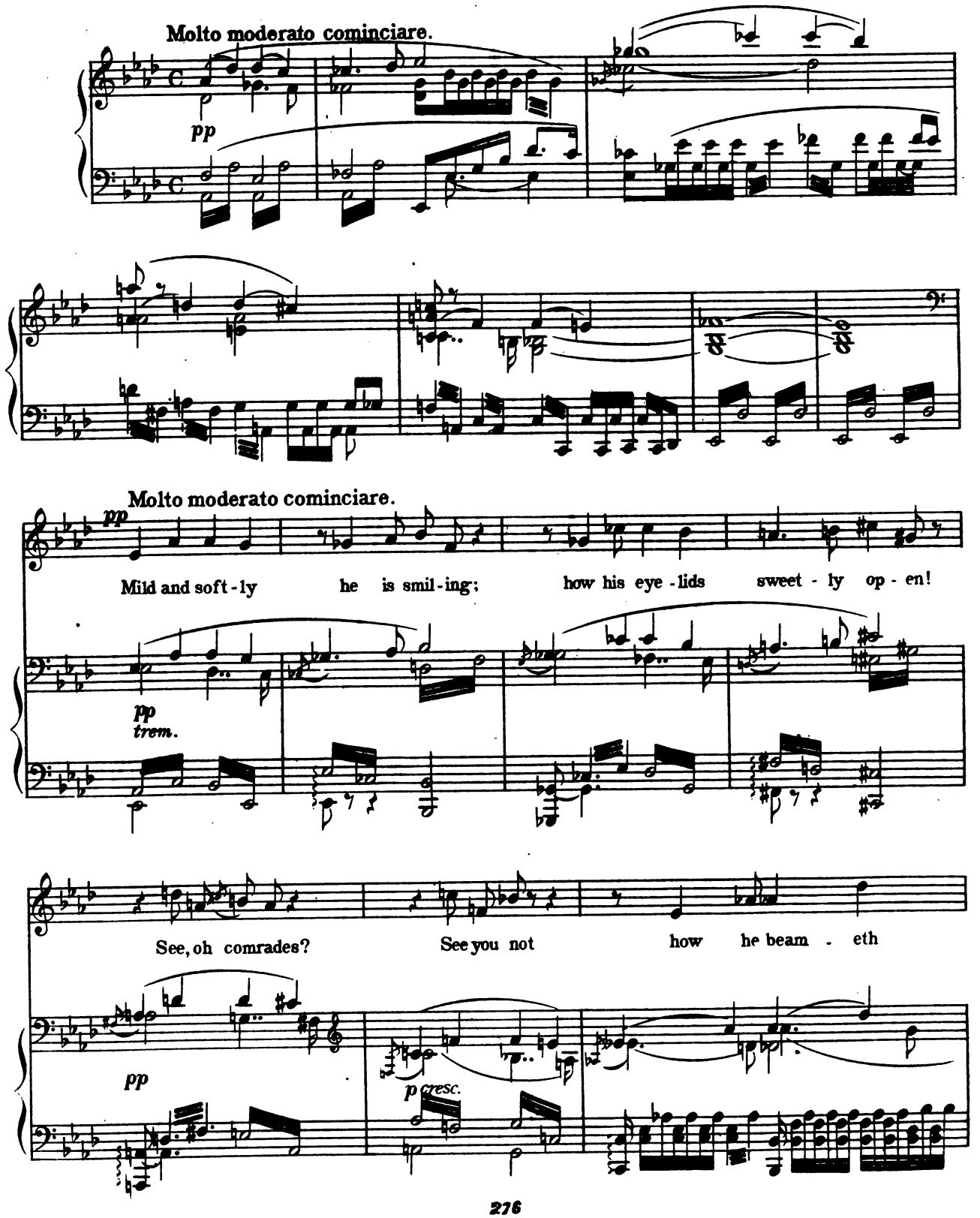
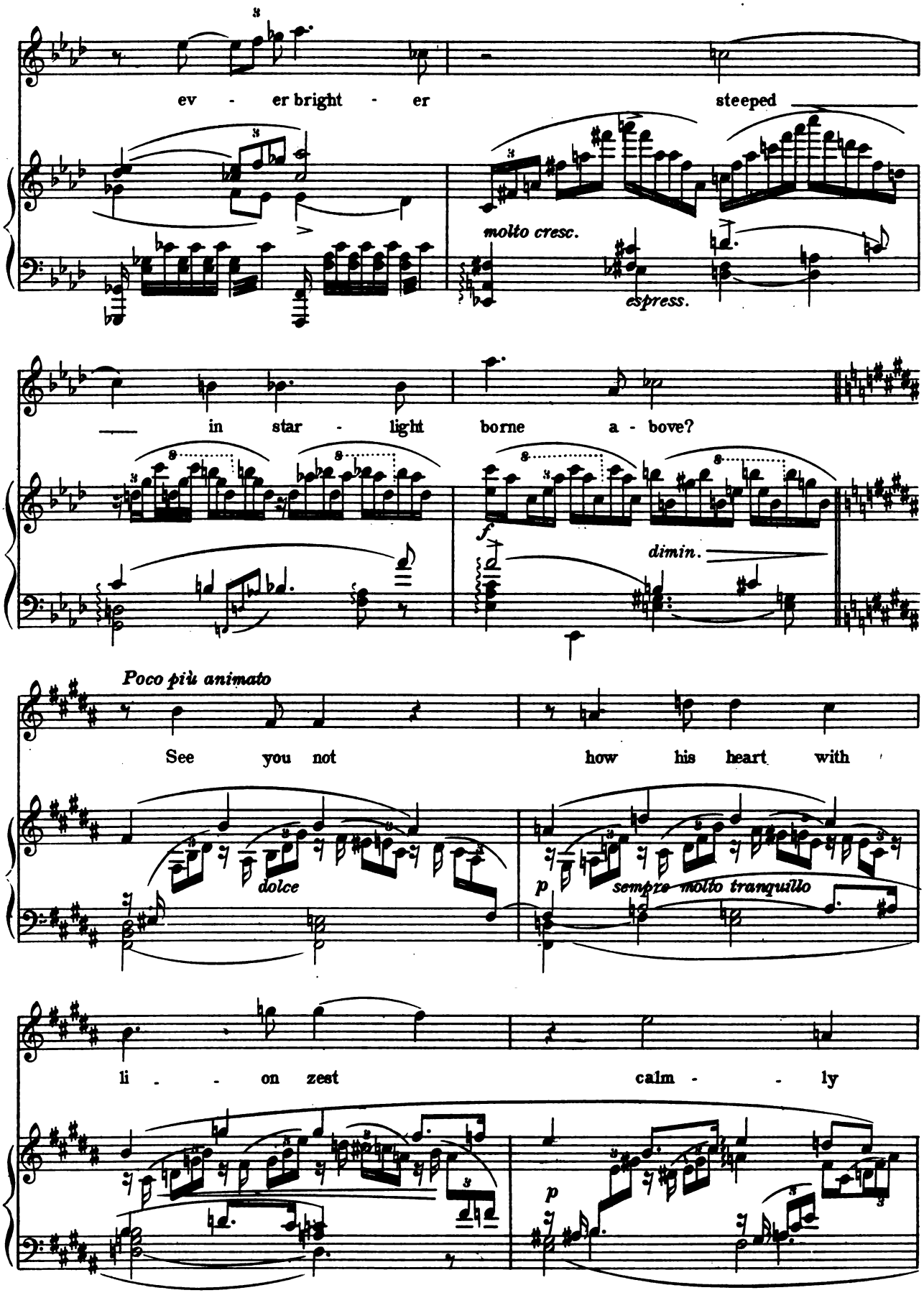
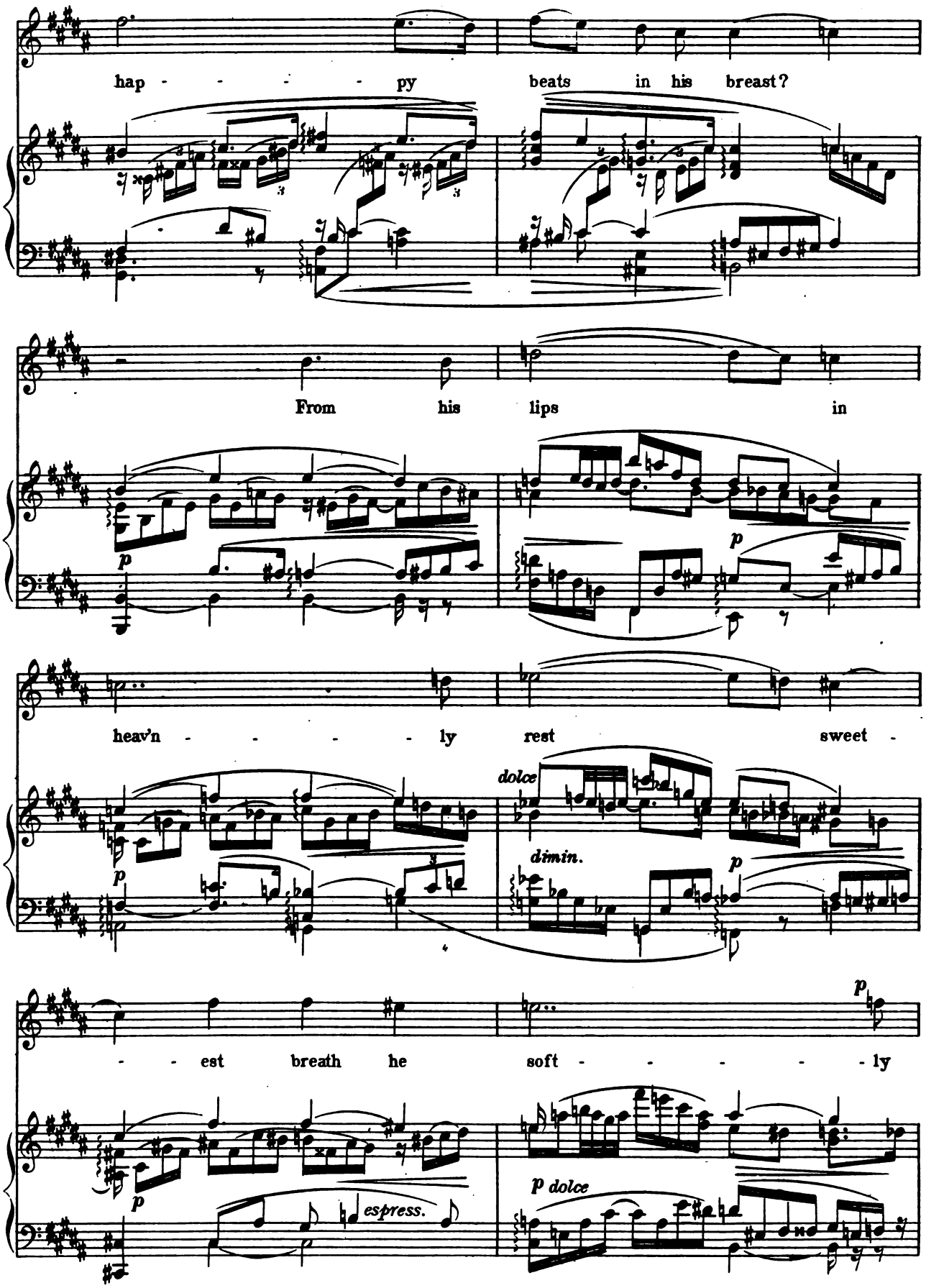
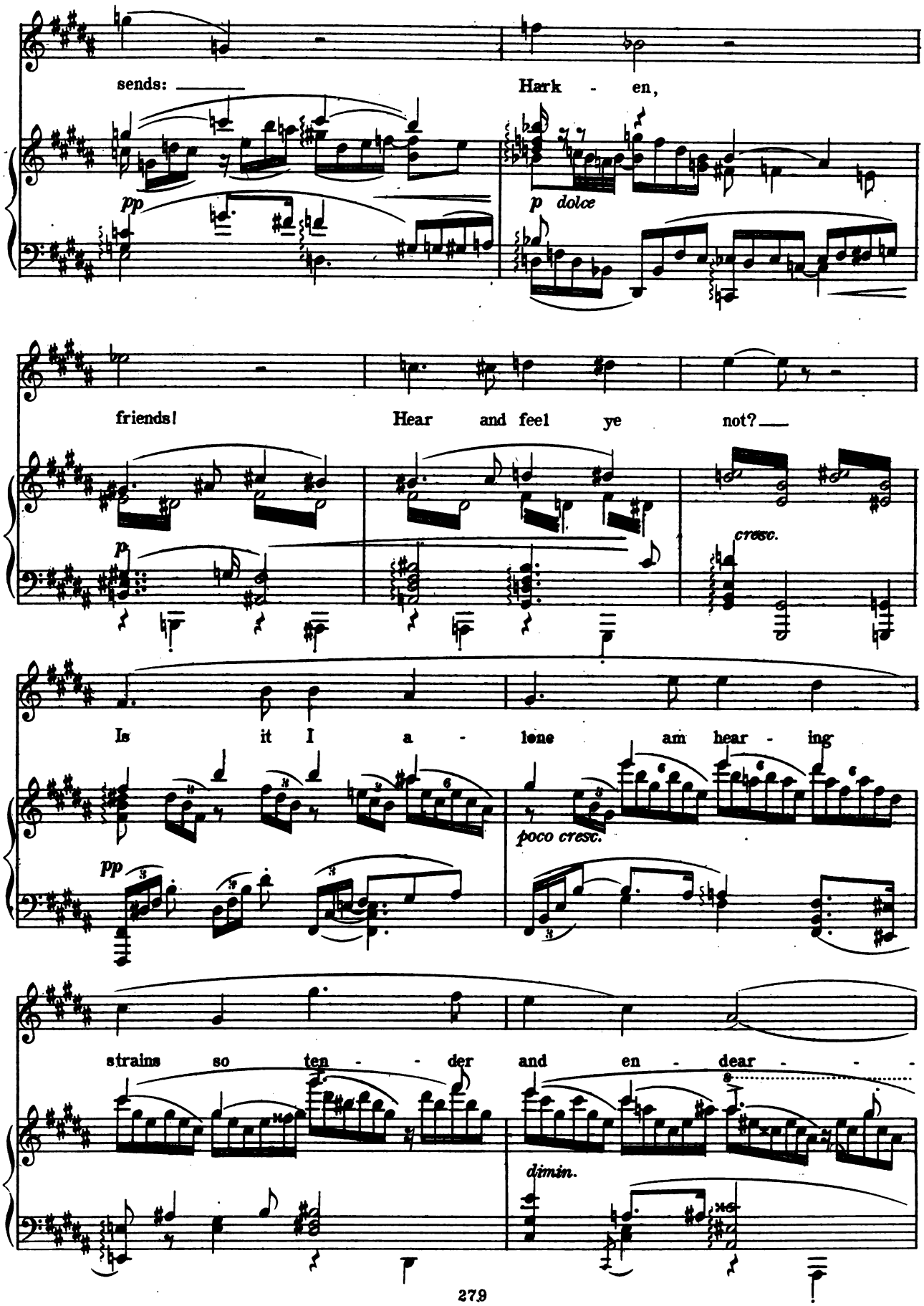
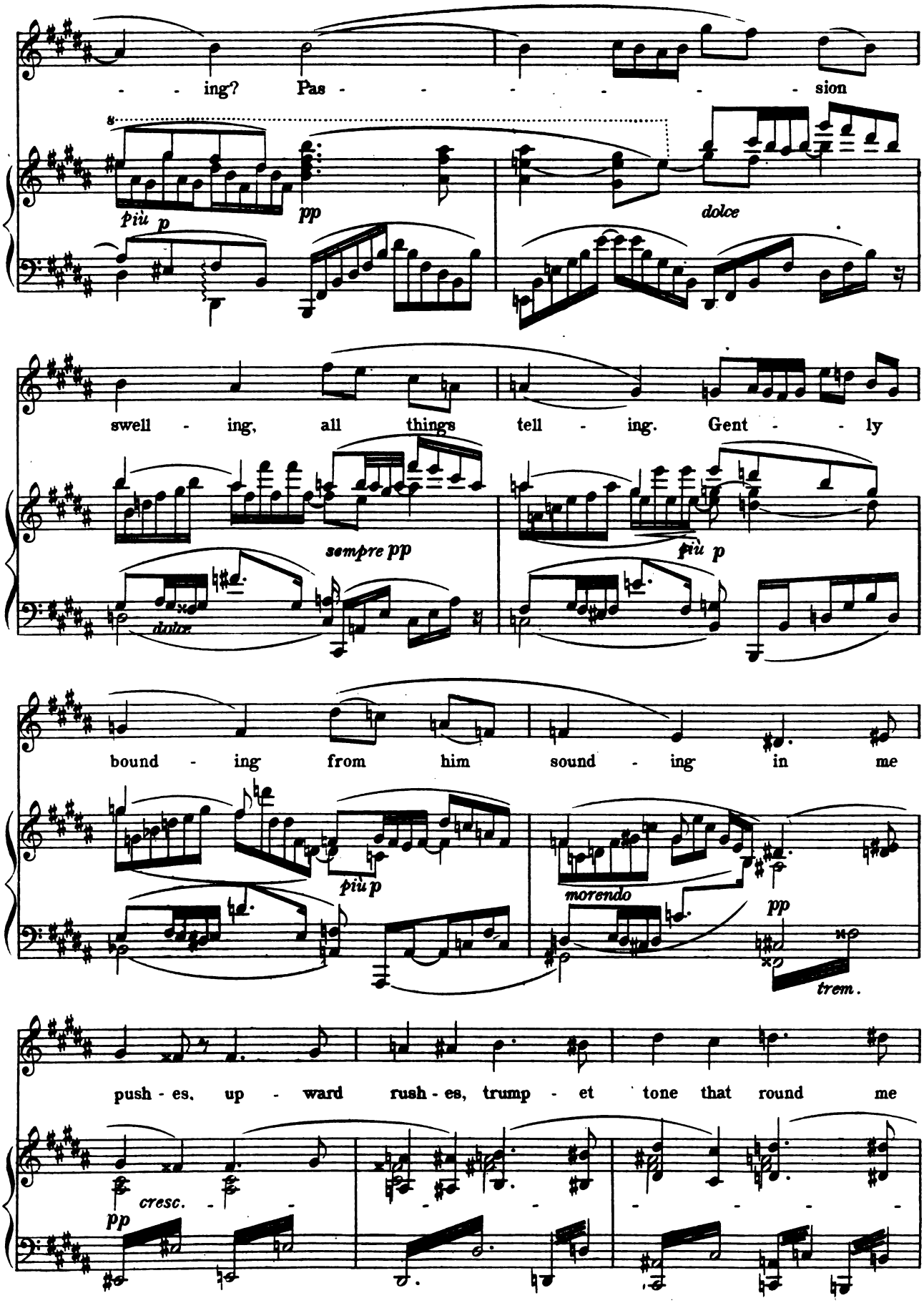
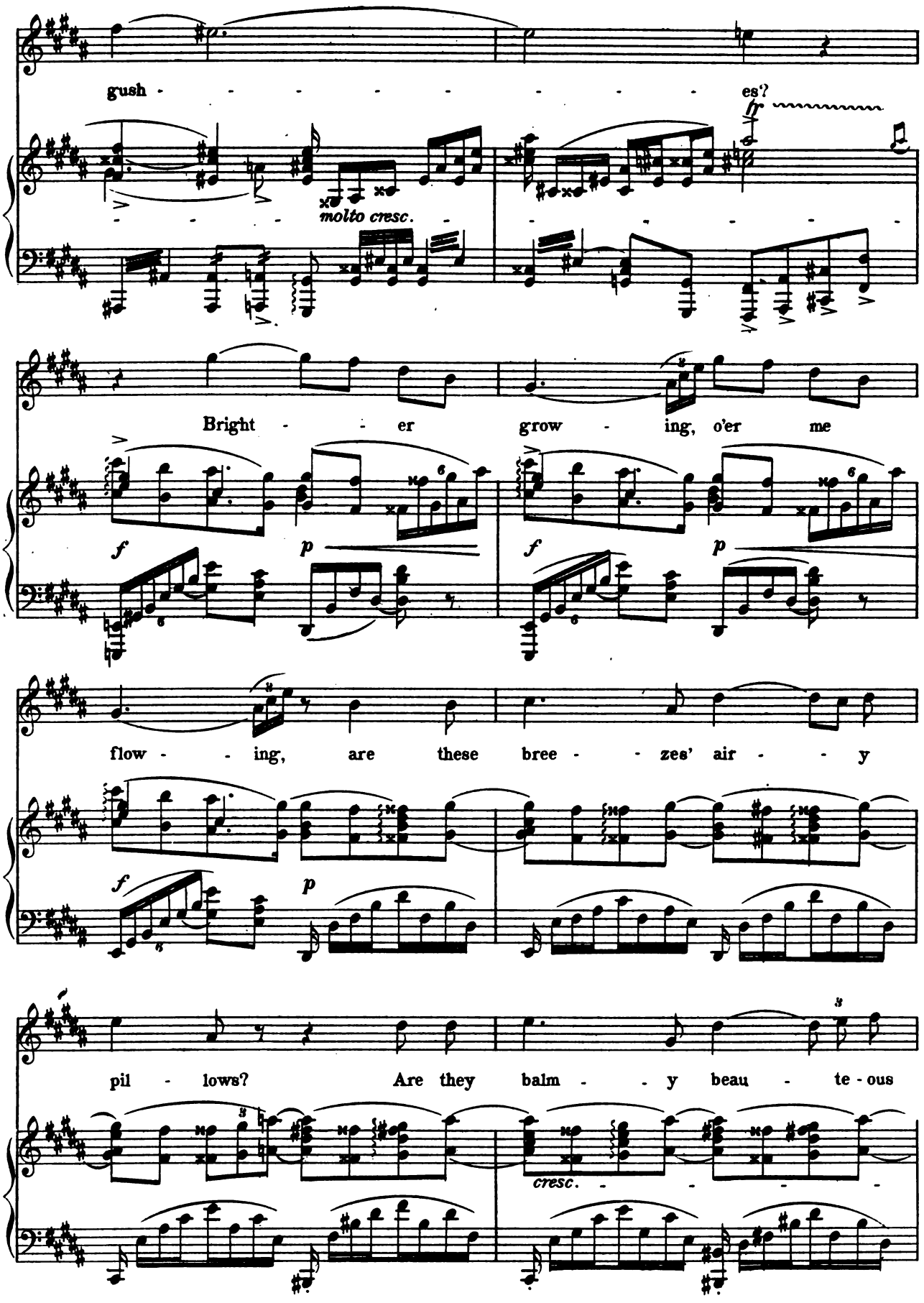
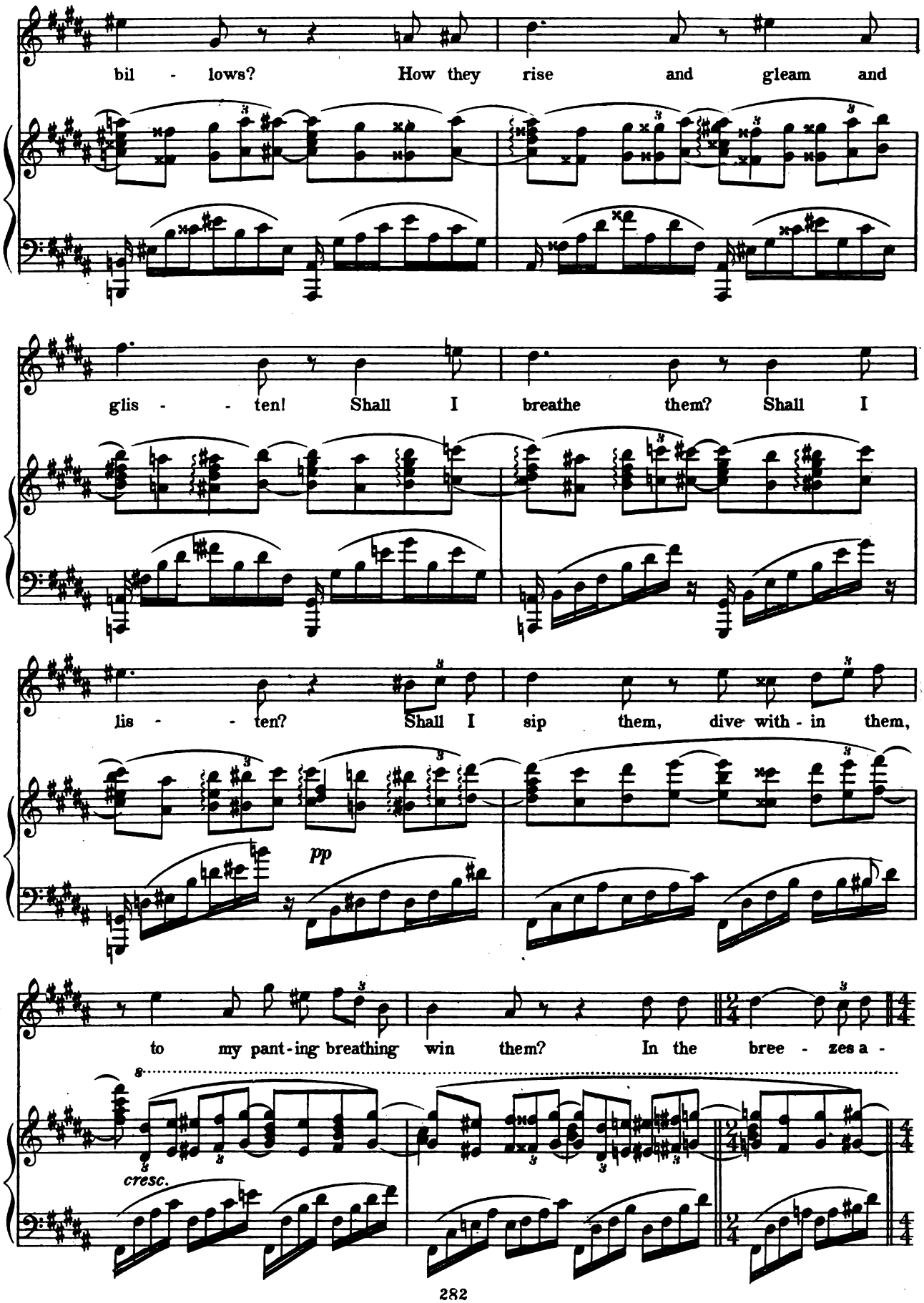
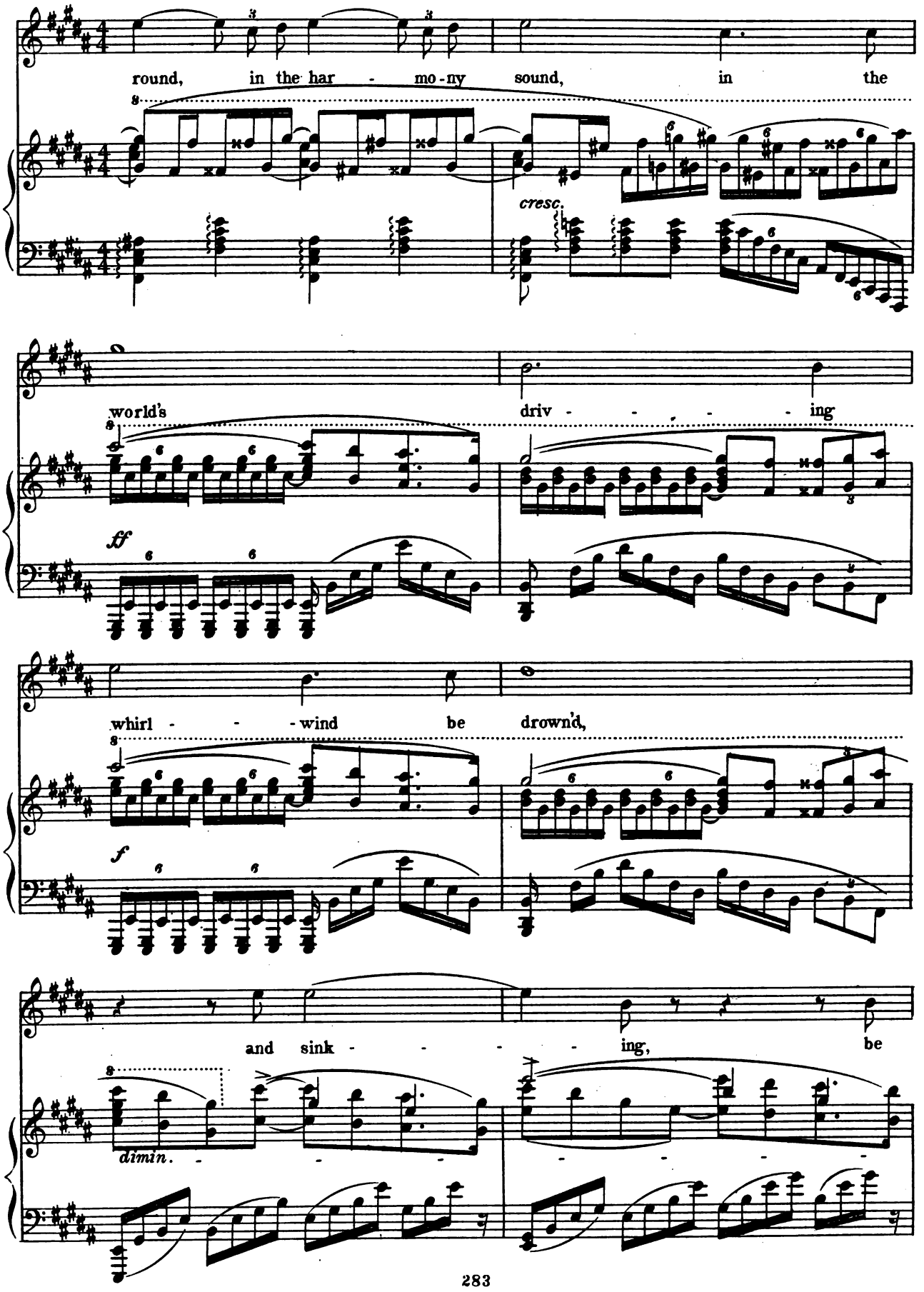
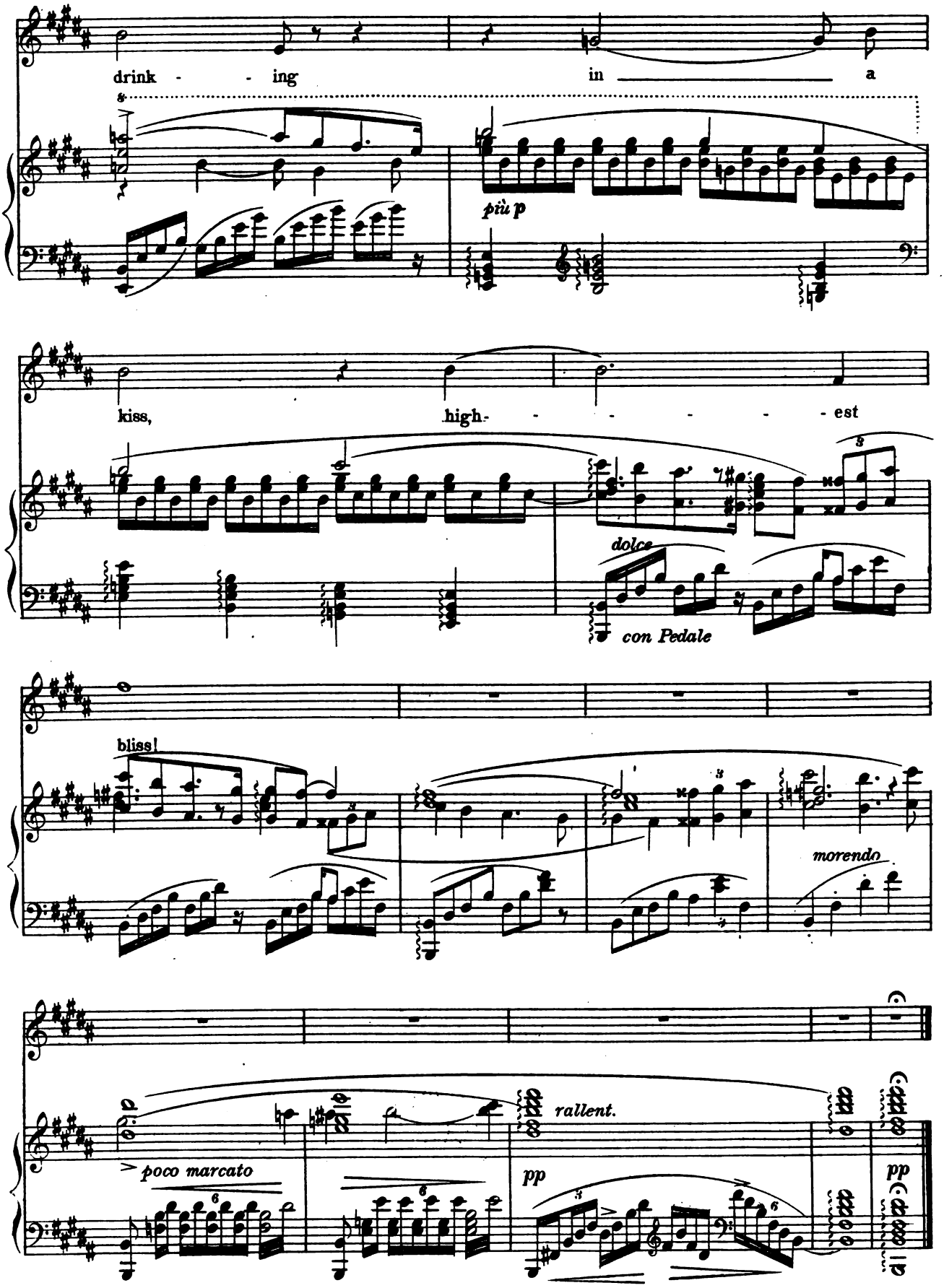
II. WALTER'S PRIZE SONG

FROM 'THE MASTERSINGERS'

wondrous tree, with fruit su-perb-ly la - den, in bliss-ful love - dream I could see the
p
cresc.
poco a poco piu mosso
f
rare and ten - der, maid-en whose charms beyond all price entranc'd my heart
p
f
dolce
E - va, in Pa - ra - dise!
dim.
p dolce
dolcissimo
p
pp
p
Evening was darkling and night closed a - round; by rugged way my feet did
p
p
cresc.

stray towards a moun - tain where a foun - - - tain en-
f
dim.
dim.
rallentando
p
slaved me with its sound; and there be - neath a lau - rel tree, with
pp
star - light glint - ing un - der in wak - ing vi - sion
cresc.
greet - ed me a sweet and so - lemn won - der; she
dim.
p

tossed on me the foun-tain's dews, that wo - man fair, Parnas-
cresc.
f
pp dolce
cresc.
- sus' glorious Muse!
f
p dolce
cresc.
con brio
Thrice hap - py day, to which my po - et's trance gave place! That Pa - ra -
p
cresc.
f
dim.
dise of which I dreamed, in radiance new be - fore my face
p

glo - ri - fied lay, to point out the path the laugh - ing brook - let
f
dim.
espress.
dolce
cresc.
stseamed; she stood be - side me, who shall my
dolce
p
p
bride be, the fair - est sight earth e'er gave, my Muse to whom I
p dolce
cresc.
bow, so an - - - - - gel sweet and grave; I'll woo her bold - ly
p cresc.
p cresc.

now; be - fore the world re - main - ing, by might of mu - sic
f
p dolce
cresc.
p dolce
poco ritenuto
gain - ing Par - nas - - - - - - - - sus and Pa - ra -
cresc.
p molto cresc.
poco ritenuto
f
p
a tempo
dise!
f
più f
f
dim.
p

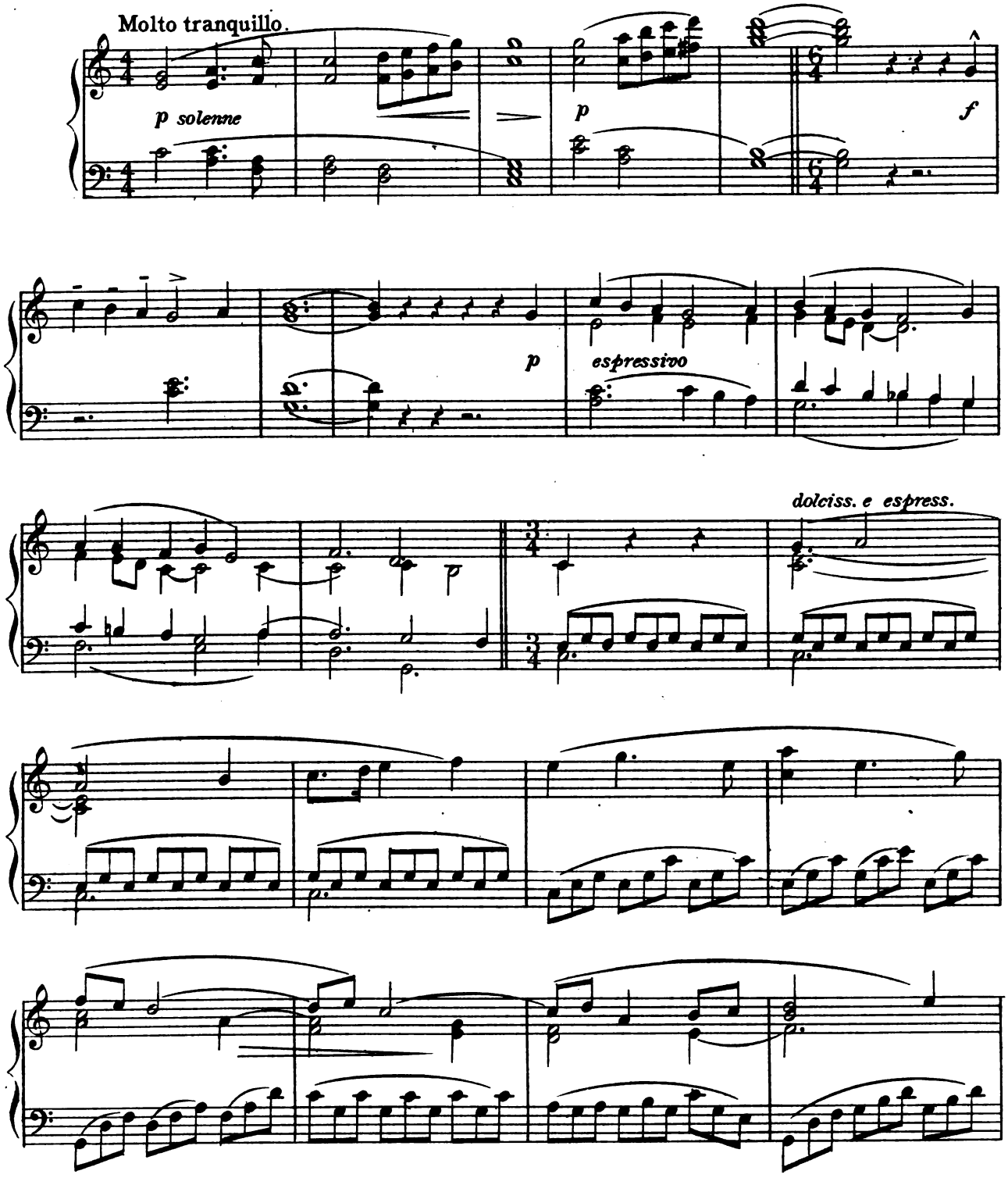
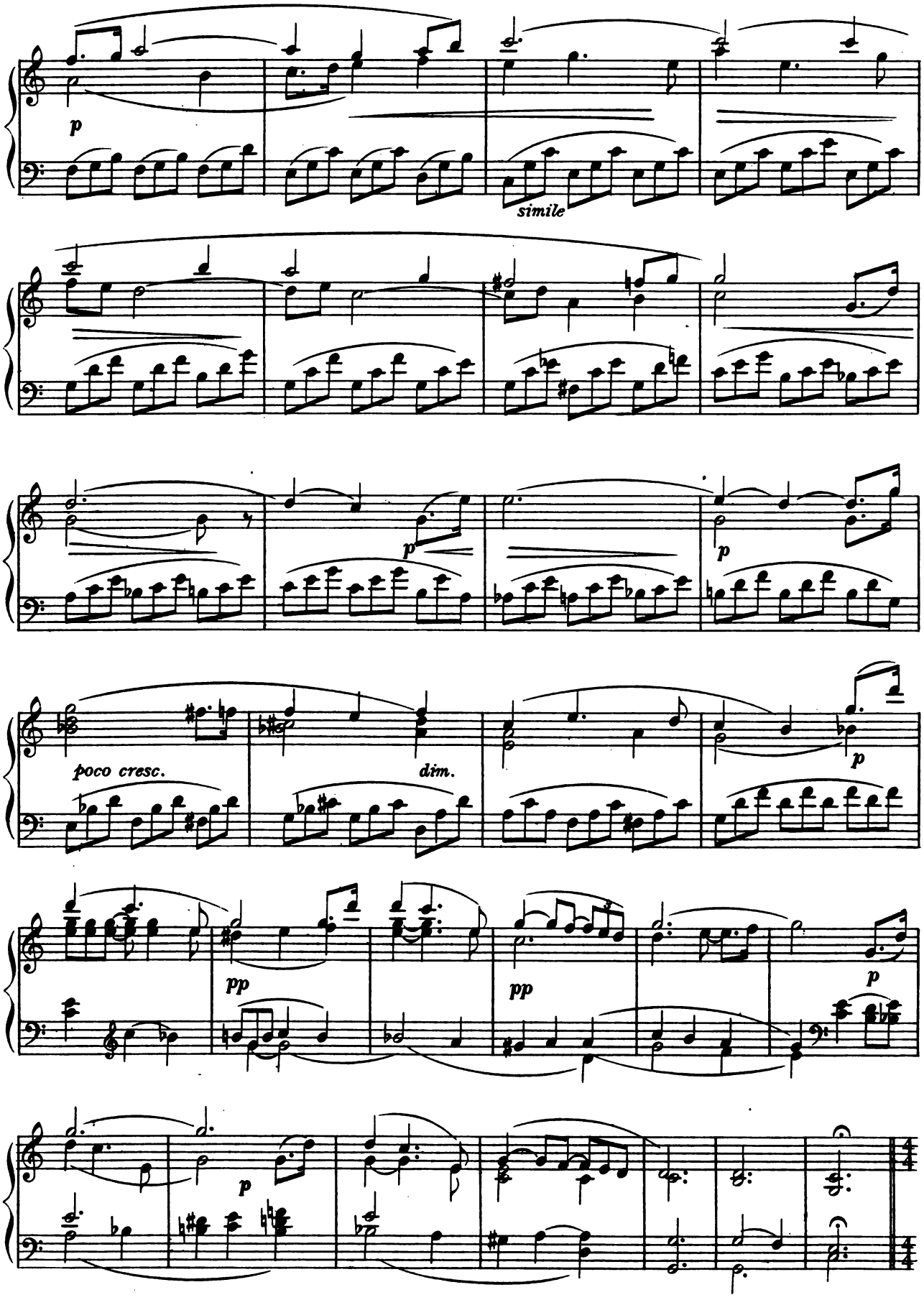
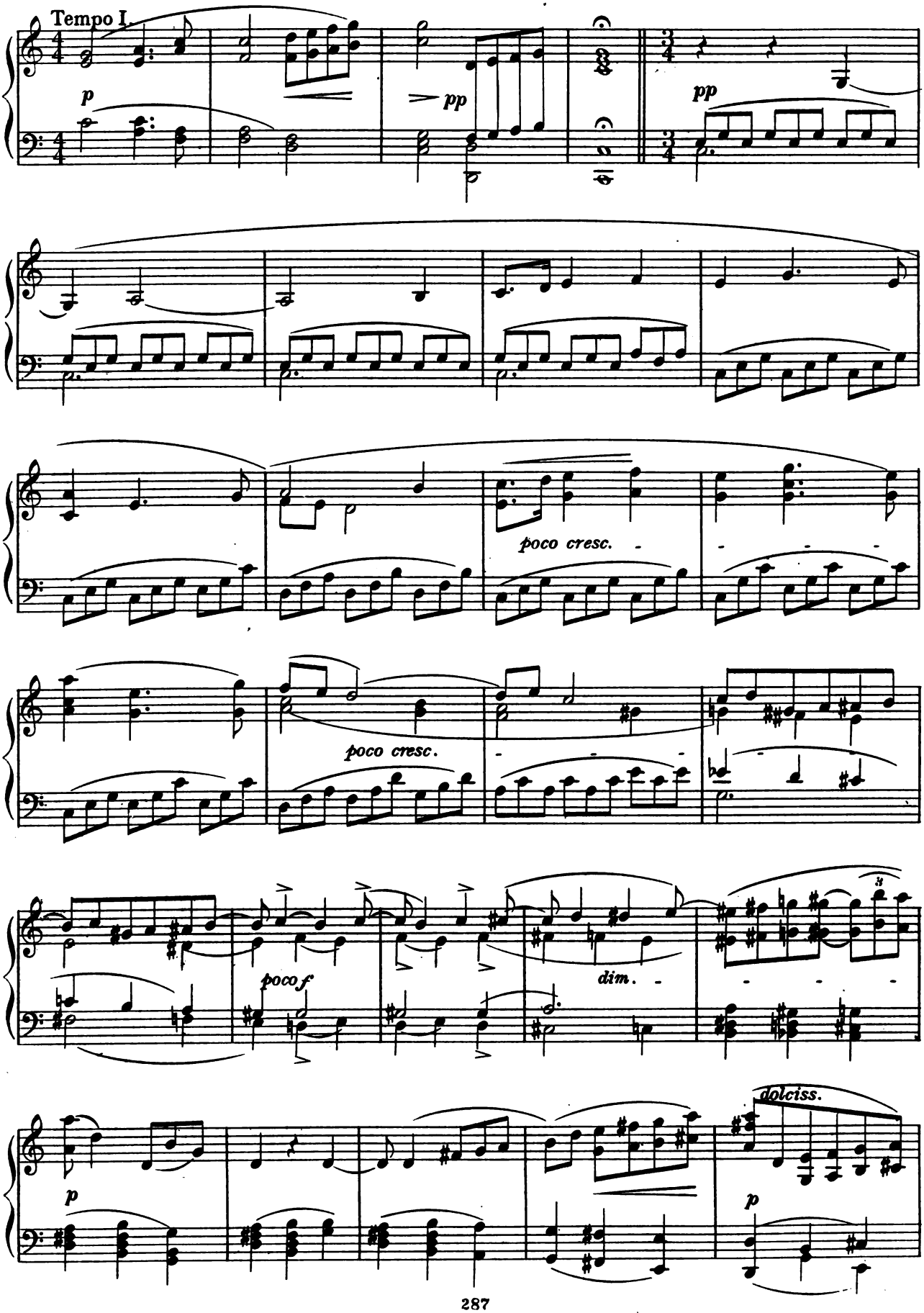
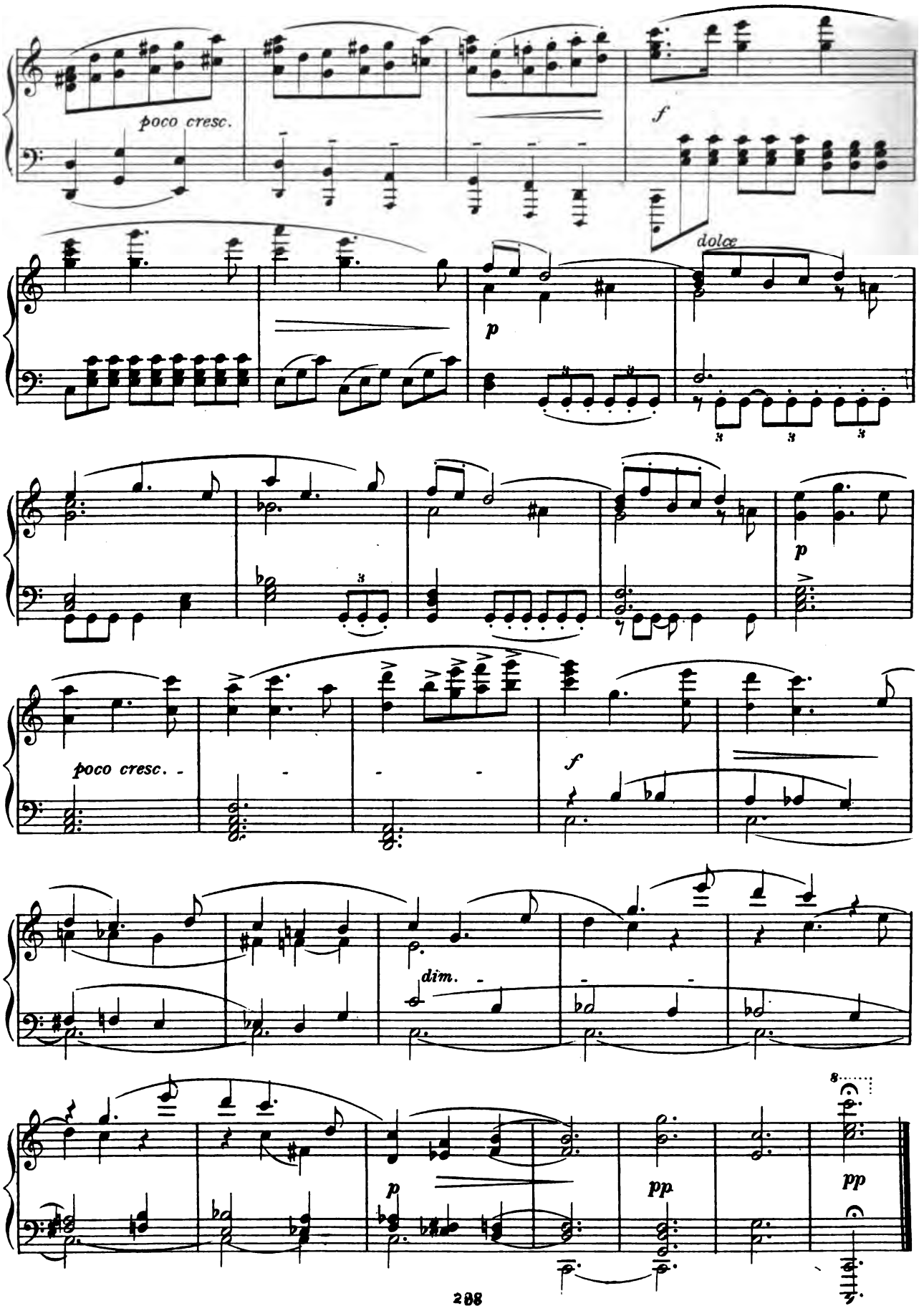
III. LOVE DUET

FROM 'TRISTAN AND ISOLDE'

us! lift our lives' re - mem - brance from
re - mem - brance from us! let us but
dim.
us; let us but a - bide with thee;
a - bide with thee; from the world, oh set us
più p
pp
p
from the world, oh set us free!
free! Ex - tin - guish'd in the twi - - light's
dolce

all our doubt - - ing, all our
stream - ing,
dolce
più p
dream - ing, all our
all our mem' - - ries,
espress.
poco cresc.
fan - cies, sa - - cred twi - light's
sa - cred twi - - light's soft ad -
espress.
poco cresc.

p
soft ad - van - ces bid vain fears to
van - - ces bid vain fears re - lease,
p
cresc. - - -
Allargando
ritenuto e largo
cease from the world re -
from the world re - lease.
Allargando
Ritenuto e largo
molto cresc. - - -
ff
dim.
Lento moderato come prima
riten.
p tranquillo
lease. Hid our hearts a - way sunlight's stream - ing
Lento moderato come prima
più p
p molto tranquillo

bliss would bloom from stars ten-der beam - - ing.
To thy en - chant -
espressivo
p
sempre p
- ment we sur - rend - er be - neath thy gaze so won - drous
p espress.
Heart to heart, and lip to lip.
ten - der
Each the oth -
p dol.
p

Bliss - ful beams ___ our eyes are bind - ing. a -
_ er's breath we sip. ___ Bliss - ful beams ___ our eyes are
p dolce
dim.
più p
bashed is earth ___ with ra - diance blind - ing: lit by the
bind - ing a - bashed is earth ___ with ra - diance blind - ing:
più p
pp
p
day - light's dazzling lie, ___ thou'rt ___
un-daunt - ed by false-hoods which we de - fy, ___
cresc.

accel.
my world, thine am I
thou'rt my world, thine am I
ff trem.
tempo primo
Won - - - drous rap - - - - - ture
Won - - drous rap - - - ture
tempo primo
dim.
p
weav - - - - - - - - - ing,
p
weav - - - - - - - - - ing,
p
molto cresc.

rallent.
dim.
che - - rish'd vi - sions a - chiev - - - - - ing,
che - - rish'd vi - sions a - chiev - - - - - ing,
ff molto espressivo
trem.
più p
p a tempo
morendo
ne'er daunt-ed by day - - - - light's beam be our un - dy-ing
ne'er daunt-ed by day - - - - light's beam be our un - dy-ing
a tempo
pp
più p
dream.
dream.

IV. ISOLDE'S SONG OF APOTHEOSIS

FROM 'TRISTAN AND ISOLDE'

ev - er bright - er steeped
molto cresc.
espress.
in star - light borne a - bove?
f
dimin.
Poco più animato
See you not how his heart with
dolce
p
sempre molto tranquillo
li - on zest calm - ly
p

hap - - - - - py beats in his breast?
From his lips in
heav'n - - - - - ly rest sweet -
dolce
dimin.
- - est breath he soft - - - - - ly
espress.
p dolce

sends: —
Hark - en,
pp
p dolce
friends!
Hear and feel ye not? —
p
cresc.
Is it I a - lone am hear - ing
poco cresc.
pp
strains so ten - - der and en - dear - - -
dimin.

- - ing? Pas - - - - - - sion
8
più p
pp
dolce
swell - ing, all things tell - ing. Gent - - ly
sempre pp
più p
dolce
bound - ing from him sound - ing in me
più p
morendo
pp
trem.
push - es, up - ward rush - es, trump - et tone that round me
cresc. - - - - - - - -
pp

gush - - - - - - - - es?
molto cresc.
Bright - - er grow - ing, o'er me
flow - - ing, are these bree - - zes' air - - y
pil - lows? Are they balm - - y beau - te - ous
cresc.

bil - lows? How they rise and gleam and
glis - - ten! Shall I breathe them? Shall I
lis - - ten? Shall I sip them, dive with - in them,
pp
to my pant - ing breathing win them? In the bree - zes a -
cresc.

round, in the har - mo - ny sound, in the
cresc.
world's driv - - - - - ing
ff
whirl - - - wind be drown'd,
f
and sink - - - - ing, be
dimin.

drink - - ing
in a
più p
kiss,
high- - - - - - - est
dolce
con Pedale
bliss!
morendo
poco marcato
rallent.
pp
pp

V. GOOD FRIDAY MUSIC

FROM 'PARSIFAL'

p
simile
p
p
poco cresc.
dim.
p
pp
pp
p
p

Tempo I.
p
pp
pp
poco cresc.
poco cresc.
poco f
dim.
dolciss.
p
p

poco cresc.
f
dolce
p
p
poco cresc.
f
dim.
p
pp
pp

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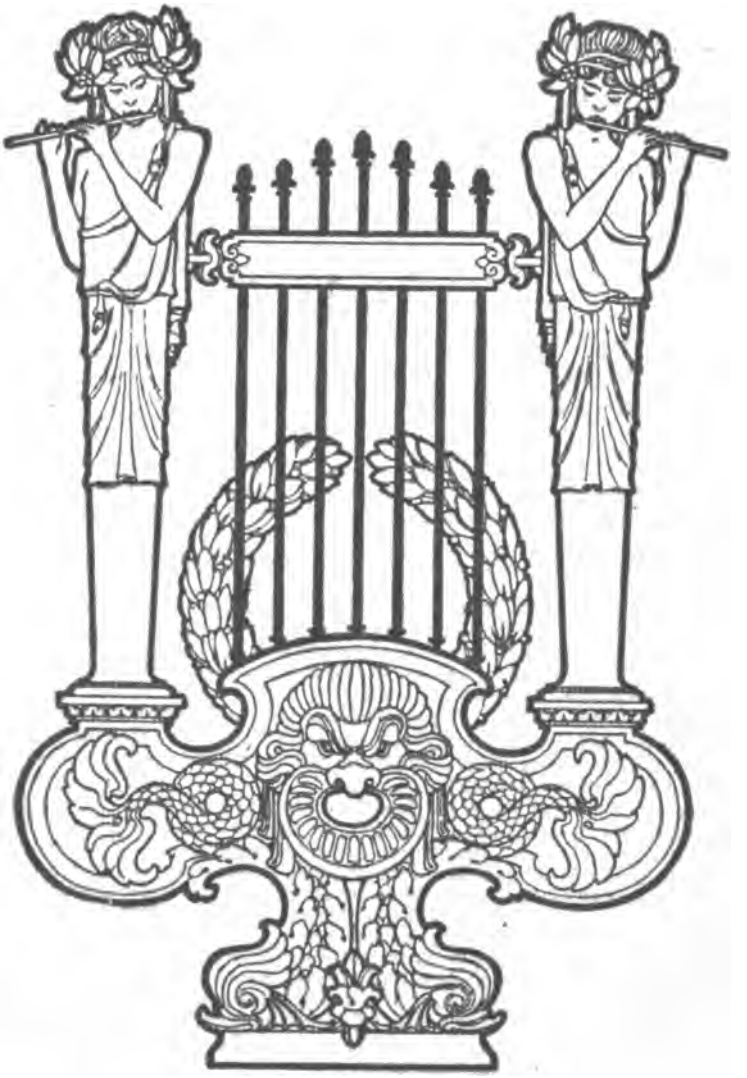
WAGNER



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EDITED BY DANIEL GREGORY MASON

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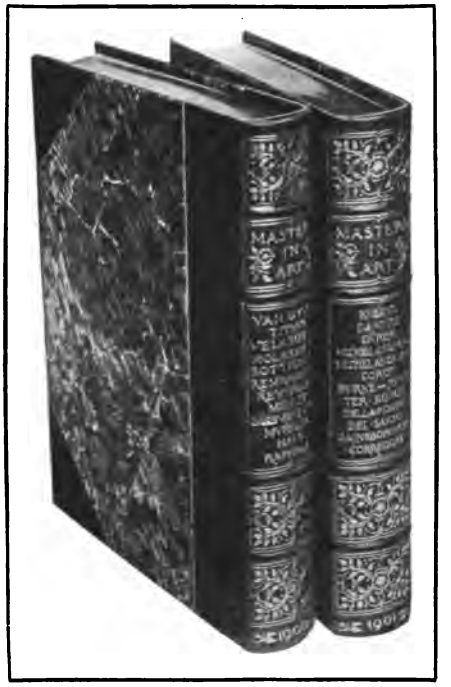
Romney, Fra Angelico, Watteau, Raphael's Frescos, Donatello, Gerard Dou, Carpaccio, Rosa Bonheur, Guido Reni, Puvis de Chavannes, Giorgione, and Rossetti.

VOLUME V., 1904
Fra Bartolommeo, Greuze, Dürer (Engravings), Lotto, Landseer, Vermeer of Delft, Pintoricchio, Brothers van Eyck, Meissonier, Barye, Veronese, Copley.



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